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SECTION I: CRITICISM & FICTION

(70) *ANATOMY OF CRITICISM: FOUR ESSAYS* by Northrop Frye. Princeton University Press, 1957, 383p, \$6. Reviewed by G. L. Anderson, New York University:—Mr. Frye's volume ranges the length and breadth of literary criticism, encompassing and classifying all those "non-verbal" or "translatable" components (i.e., those not restricted to the writer's *langue* or *parole*) of the literary object. Readers who are unsympathetic to such a sweeping synthesis as is presented here will be reminded of German *Literaturwissenschaft* of the 20's and 30's (Ermatinger, Ingeard, Peterson) but the comparison would do justice neither to Mr. Frye's style nor to his judicious handling of the varied weapons of modern criticism. Perhaps we have here Aristotle's *Poetics*, new style.

The four essays are (1) "Historical Criticism: Theory of Modes" (the fictional, tragic, comic and thematic modes); (2) "Ethical Criticism: Theory of Symbols" (divided into Literal and Descriptive, Formal, Mythical, and Anagogic, employing symbols as motif & sign, image, archetype, & monad); (3) "Archetypal Criticism: Theory of Myths" (theory of archetypal meaning as revealed by apocalyptic, demonic, & analogical imagery, & the myths of the four seasons as exemplified by comedy, romance, tragedy, & irony & satire); & (4) "Rhetorical Criticism: Theory of Genres" (epos, prose, drama & lyric as examples of the rhythms of recurrence, continuity, decorum & association), plus chapters on specific forms & a final one on "The Rhetoric of Non-Literary Prose." There is a "Polemical Introduction" & a "Tentative Conclusion." Mr. Frye's "modes" are determined by the relationship of the hero to other men & to his environment. Much modern criticism is subtended under the "Literal & Descriptive" & the "Formal" phases of Mr. Frye's theory of symbols, but it is clear that his interest is in the "Mythical and Anagogic": the essay on archetypal criticism is the best and most systematic attempt at organizing the historical & anthropological data which bear on this type of criticism that we have. I do not mean by this that we are burdened with masses of folkloristic analogies between folklore or religion and literature but just the opposite: this kind of knowledge lurks beneath the surface of Mr. Frye's synthesis and obtrudes only when we need it. In the final essay the relation of literary characters to audience determines genre.

Even with these hopelessly reduced hints as to the content of *Anatomy of Criticism*, the suspicious reader of this review will raise his hand. The completeness of Mr. Frye's scheme immediately raises the question whether or not categories have been invented to make the system symmetrical (Any reviewer is bound to be haunted by the title of Mr. Frye's book on Blake.) The successive dominance of the modes constitutes the major historical divisions of European literature, but the dominance of a mode in an epoch & in a single work is not always easy to determine. It is not easy to attack or improve Mr. Frye's scheme in either of these cases. Does the book have a Western bias? Not in my estimation: Mr. Frye has examined Chinese, Japanese, Sanskrit & Arabic materials though the points made are minor and supplemental, & except in drama & lyric the Asian genres are less differentiated than Western ones. Are we being served cultural history rather than literary criticism? The answer is an emphatic "no" despite Mr. Frye's open pleading for a view of literary art which is concerned with the totality of man's experience of life & not narrowly aesthetic. Mr. Frye would have men draw more sustenance from the cosmic rhythms of both literature & life than they are now getting.

The real test of this volume will be in the exploitation of it by later critics. Is Abdiel's role in *Paradise Lost* similar to Kent's in *Lear*? Does Christ pervade every line of *Lycidas*? Lengthy & valuable footnotes can be written on all of the works which Mr. Frye uses for illustration, & one predicts a series of volumes fleshing out the very substantial skeleton of Mr. Frye's book. A final note on this monumental work: Mr. Frye says in his introduction: "... Mr. Eliot, after dumping Milton on the market, is now buying him again; Donne has probably reached his peak and will begin to taper off; Tennyson may be in for a slight flutter but the Shelley stocks are still bearish. This sort of thing cannot be part of any systematic study... The history of taste is no more a part of the structure of criticism than the Huxley-Wilburforce debate is a part of the structure of biological science." This is a long overdue observation.

(71) CRITICAL ESSAYS OF THE SEVENTEENTH CENTURY ed. J. E. Spingarn. Vol. I: 1605-1650. Vol. II: 1650-1665. Vol. III: 1685-1700. Bloomington: Indiana Univ. Press, 1957. 1100 pp., \$15. the set—For years I scanned 2ndhand book catalogues in a vain hope of obtaining these volumes, for they are essential tools in the library of any serious student of the 17C. Recently a dealer offered them for \$60; therefore, although we are spoiled by cheap paperback reprints, we may rejoice that Spingarn is once again available at a reasonable price for works printed on lasting paper & bound as a book in lifetime use should be, in good hard covers. The set is a reissue, unchanged, of the original 3 vols.

Spingarn's lengthy introduction stands up remarkably well after 50 years. Of course we know now that his aim, "to collect all the material (save the writings of Dryden) necessary for a thorough study of the development of English criticism in the 17C was not achieved: some obvious omissions are Carew's poem on Donne, the chapters on literary theory in Gott's *Nova Solyma*, Fuller's chapter "Of Books" in *The Holy State*, & numerous prefaces to plays. But Spingarn chose the outstanding & representative works.

There are other gaps, but they are not of Spingarn's making. The Renaissance has its Sidney, the 18th century its Pope, the Romantic period its Preface to *Lyrical Ballads*, the Victorian era its Arnold, but for the first half of the 17C there is no great critical manifesto, at least not for the Metaphysicals. So we are forced to turn to works like Reynolds's *Mythomystes* for some key to Donne and his school, & this necessitates translation of a negative approach into its opposite.

It is pointless to describe or to attempt to review volumes as well known as these are. But an incidental comment suggested by a re-reading of the texts may be of interest. I refer to the use of the word "fiction": Reynolds mentions critics who wished that Spenser had been "a little freer of his fiction, and not so close rivetted to his Moral" & that Daniel in his *Civil Wars* had adhered less to history & had introduced more fiction. Jonson in his conversations with Drummond found a similar defect in Du Bartas, regarding him not as a poet "but a Verser, because he wrote not fiction." And Chapman comments, "Nor is there any such reality of wisdoms truth in all humane excellence as in Poets fictions." But Davenant warns, "to make great Actions credible is the principal Art of Poets, who, though they avouch the utility of Fictions, should not, be altering & subliming Story, make use of their privilege to the detriment of the Reader..." Hobbes dissents from those that think the beauty of a poem "consisteth in the exorbitancy of the fiction. For as truth is the bound of Historical, so the Resemblance of truth is the utmost limit of Poetical Liberty." And Edward Phillips notes that "it is not a mere Historical relation, spic'd over with a little slight fiction, ... which makes a Heroic Poem." Clearly Spingarn's volumes provide some fascinating material for an essay on the 17C Conception of the nature & functions of fiction as well as all other 17C genres.

(72) ELKANAH SETTLE: THE NOTORIOUS IMPOSTER (1692)—DIEGO REDIVIVUS (1692). Introd. Spiro Peterson. Augustan Reprint Society Publication No. 68. Los Angeles: Clark Memorial Library. Univ. of California 1958 64pp 60¢. Reviewed by ROBERT A. DAY: Queens College:—Students of the 17C. & especially of the fascinating & much-neglected adolescence of English fiction, will be glad to see these typically interesting & typically rare specimens of rogue biography made available in facsimile. *The Notorious Imposter* will also do some service to the reputation of Elkanah Settle with those who know him only as Dryden's repulsive Doeg. Although it is all too clear that here too Settle "fagoted his notions as they fell," it is also evident that he could write a vivid, racy, tumbling prose, reminiscent of Tom Brown and Ned Ward at their best. He knew how to pack a narrative with lively incident & how to dress an ounce of the latest scandal with

a pound of invention and hearsay, blithely attaching to his hero all the frauds he could readily recall having heard of. He also knew how to attain the verisimilitude which the times craved by continual sober asseverations of truth & by list after list of sums of money, details of clothing and furniture, inventories of goods, precisely in the manner for which Defoe is so celebrated.

Here too we find the maddening alternation of truth & fiction (maddening, that is, to the scholar) which makes such works as Aphra Behn's "autobiography" & Defoe's *The Storm* into jigsaw puzzles & traps for the credulous. The reader can, if he wishes, compare the anonymous *Diego Redivivus*, publicized while the death of its hero, the criminal William Morrell, was still the talk of the town, with Settle's reworking of its materials. He will gain much knowledge of the methods of the hungry hacks who ground out scandalous fiction for a few guineas.

As we should expect from this humble predecessor of Defoe and Smollett, the emphasis in *The Notorious Imposter* is upon action. Again & again we can see Settle shying away from a challenge to depict character or analyze thought or emotion; he huddles events together & dashes on to the next adventure. In cruder form we can see Colonel Jack, Moll Flanders, or even Roderick Random, constantly in motion, constantly planning roguery, but never sorrowing, reflecting, reacting, doubting, or weighing alternatives. Here is the picaresque hero in embryo.

Here is also another piece of evidence that the body of realistic 17C and early 18C fiction, intended for the tastes of the lower classes rather than of the aristocracy, was pretty much all of a piece, & that such authors as Aphra Behn & Defoe were not unique phenomena—they were merely doing with mastery what others did more hastily and clumsily.

Mr. Peterson's introduction is most informative, dealing with necessary facts and dates, & indicating *The Notorious Imposter's* relation to English rogue biography & the picaresque tradition. He makes too much, however, of Settle's putative concern with fictional technique & theory. Technique he had; but his methods were the commonplaces of his time and his genre. "Lying like truth" was necessary for sales, & Settle's protestations & other devices can be duplicated in dozens of contemporary examples. Cash, not theory, motivated him.

One wishes that the proofreading had been more careful—such misspellings as "Mrs. Heywood," "Count Fatham," and "imposter" are annoying.

SECTION II: DRAMA AND THEATER

Items are arranged in alphabetical order based on the names of authors treated. Abstracts from SP by William B. Hunter, Jr., from N&Q by Robert M. Pierson, from MLR by Christopher Spencer: the rest by JMP.

(73) "CHAPMAN'S Blind Beggar & the Marlovian Hero" by Ennis Rees' *JEGP* 57 (Ja58) 60-3:—The play is closer to what Ch wrote than has been supposed; it is meaningful if read not as a confused imitation but as a satire on Marlowe.

(74) The Bulletin of the COMEDIANTES 10 (Spring 58 contains a current bibliography covering Calderón, Cervantes, Montalvan, Alarcon, Lope, etc., a note on a 17C Comedia performance, & a list of comedias in the Library of Ada M. Coe, Warren, Pa.

(75) THE RESTORATION COMIC PERSPECTIVE: A STUDY OF THE COMEDY OF MANNERS by David M. Ohara (237p. U. of Pa. 1957; supervisor, Arthur H. Scouten); abstracted in *DA* 17 (Dec 57) 3021; microfilm purchasable as pub. 23624 from University Microfilms, Ann Arbor. \$3.10:—The works of Etherege, Wycherley, Congreve, & some by Dryden, Howard, Burnaby, Shadwell, Vanbrugh, & Farquhar illustrate the unique Restoration comic perspective & the progress of manners comedy 1663-1707. In *Secret Love* Dryden reduced life to comic absurdity & contributed to the artificial mood evident in most succeeding comedies of manners. The sensualism & materialism of his *Wild Gallant* led to the naturalistic mood in Wycherley's ironic plays. But trite artificiality or coarse naturalism is less representative of the manners tradition than the realistic mood of Etherege's *Man of Mode*. The basic plot of manners comedy is the love-contest won tentatively & uneasily over male submission: everyone is subjected to criticism which is detached in perspective, rational rather than emotional, skeptical rather than sympathetic. This clinical detachment restricts manners comedy from high comedy, but Congreve sometimes gets high-comedy effect.

(76) THE THEORY OF COMEDY IN THE RESTORATION & EARLY 18C by Benjamin M. Hazard (195n. Northwestern U. 1957); abstract in *DA* 18 (Feb 58) 581; microfilmed as pub. 24905 by Univ. Microfilms, Ann Arbor, \$2.55:—Critical theorists argued whether the end of comedy was primarily instruction or pleasure; whether comedy should instruct only by ridiculous types or by

presenting virtuous with vicious characters. One school contended that pleasure derived primarily from subject matter; another, that it arose from brilliant handling in witty & elegant language. Fundamentally the supporters of humor as the main basis of comedy grounded their theories on varied, carefully distinguished character delineations. The wit writers stressed witty language & characters who conformed or broke a limited social code. Sentimentalism developed as a logical projection of the humorists' ideas.

(77) *ETHEREGE & THE SEVENTEENTH-CENTURY COMEDY OF MANNERS* by Dale Underwood. Yale Univ. Press 1957 174p \$4. Reviewed by H. M. SIKES, Hunter College:—No SCN reader should miss Underwood's brilliant exposition of the Restoration hero as "libertine-Machiavel" stricken betwixt "pleasure" & "virtue." The work is divided into 3 parts: preliminaries; a survey of Etherege's plays which centers on the comic view, form, values, & language; & a discussion of how the plays, thus interpreted, continue & modify some of the principal traditions of pre-Restoration drama. In this final section, Underwood considers comedies of love & manners by Lyly & Shakespeare, the Jacobean, & the Carolines.

Examining Etherege's comedies in the tradition of libertinism as a revolt "in action as well as in thought," which derives from Epicurean vs. Stoic antagonism, Underwood conveys the excitement of the intellectual-social milieu which combined heterogeneous views of man and "divergent concepts of nature and art." Though owing much to the Greek Skeptics, the 17C libertine was characterized by his "antirationalism; Epicureanism; opposition of nature and custom; revolt against the latter in the name of nature, freedom, pleasure; naturalistic concept of love, with here an especial emphasis upon freedom; particular and consequent revolt against marriage and the more conventional attitudes toward love in general . . ." At the same time, he is "never free from the overtones of Christian sin." Indeed, the ancient opposition between Epicurean and Stoic became in the Restoration a larger, "popular" conflict which was "expressed in Christian-classical terms of body and mind, passion and reason." Thus, Dorimant is a "devil" with "something of the angel yet undefaced in him" whose "Hobbesian aggressiveness" and "satanic pride, vanity, and malice" do not keep him from being a "civil" gentleman at the end of the play. Nor does his duality in any way detract from the effectiveness of the *Man of Mode*; rather, it is the primary source of the play's "vitality and meaning." Moreover, this inner and outer duality as seen in the different worlds of the Restoration, as shown in the opposing views or "mixed nature of its heroes, and as revealed in the intellectual polarity of 'pleasure' and order, is the central thesis of the book. To state it briefly, however, is not to lessen its value or to confuse its approach with other studies of "mode," "wit," and intention." In one sense, they belong together; but Underwood develops his argument with a deeper realization of its scope and with a thorough application to Etherege's plays. The latter is the chief value of the work, for the plays have never been so carefully analyzed as comedies of "love, nature, art, wit, passion . . . everywhere conditioned by . . . comedy of manners." Indeed, the final impression of the study would have been more even and informative if the last section, "Etheregean Comedy and the Tradition" had also been devoted to Etherege or to the contemporary comic writers rather than to their predecessors. After the convincing statement of the thesis in the first chapter, the reader neither wants nor needs to return to Shakespeare, Lyly, et. al. He prefers for the moment to remain with Etherege and his pals.

(78) *JONSON & THE COMIC TRUTH* by John J. Enck. Univ. of Wisconsin Press, 1957 290p \$5:—Damning Milton to redeem Donne has been less persistent over the centuries than the painting gray of Jonson in order to gild Shakespeare's lily. Enck, distressed by the flat, drab portrait of Jonson as a playwright who was correctly classical & regularly dull, removes the mummifying varnish & brings to life a dynamic & colorful author who is brilliantly diversified in range & whose every play embodied a distinctive experiment. A detailed, rigorous, but stimulating & always perceptive chronological examination of the plays, their techniques & developments, reveals the individuality of Jonson's craftsmanship, his mastery of the basis of comedy (human beings who surrender their freedom to a single mechanical whim), & the significance of the tragedies in establishing the kind of truth which comedy tells.

Not the least value of the volume lies in Enck's perception of how Jonson used modes of dramatic expression which have only recently become appreciated. By placing the comedies in a modern context of theories & practices, Enck discovers Jonson's significance as an innovator, illuminates modern drama & dramatic

theory, & enables appreciation of Jonson's "dotages" as interesting experiments.

In general Enck writes well, though he has a fondness for chapter headings which are no indicators of content until after they have been read. The point of Chapter I, "Perdiz," is that Jonson disdains fantastic flights & achieves mastery of the knowable by manipulating the elements of comedy within a narrow compass. Chapter II, "A Little Puff of Scorne," deals with THE CASE IS ALTERED & EVERY MAN IN HIS HUMOR, & how their little puffs against petty follies contrast with the later fierce demolition of poseurs & pretenders. ("Although no Paralel" (sic: Chap. III), treats POETASTER & moves on to generalize about the 5 early pieces: in them Jonson hit upon "the sine qua non for comedy: in human beings the invincibly consistent is ridiculous," but he applied it with a difference. "Jonson's great ability lay in his powers of abstracting one or two qualities which are essences, at least in making them appear so." "His ability . . . to grow & change has been too much obscured by his pride in a refusal to deviate.")

"The Shapes of Dangers" analyses the special nature of *SEJANUS* & concludes, "The strength to outrage unredeemable pride & anatomize it represents a unique realization in English dramatic tragedy. Upon getting to know it, one finds, in spite of the special outlook, a work which by its aspirations & achievements shows up the shoddy deceits of easier plays. It is a purer work than the English stage deserves."

Enough has been stated to give some idea of the high quality of Enck's scholarship & taste. Further chapters treat "The Artificer," i.e. VOLPONE: EPICENE, that "Comedy of Affliction"; "The Faustus," i.e. THE ALCHEMIST; "Prodigious Rhetorike" (CATILINE); "Adam, Flesh, & Blood" (BARTHOLOMEW FAIR, a work which "could not be better" & "stands alone in English literature"), & so through the rest of the comedies. The masques are not treated.

Professor Enck is to be congratulated on producing a work which truly deserves the applause on its jacket-blurb. He brilliantly combines fresh appreciation, insight, & alert scholarship.

(79) Nathaniel LEE's *The Rival Queens: A Study of Dramatic Taste & Techniques in the Restoration*, 162p Ohio State diss. by Nancy E. Lewis DA 17 (Jun 57) 1341. Microfilm available for \$2.15 from Univ. Microfilms, Ann Arbor (pub. 21485):—The play reveals the dramatic climate & interests of the fashionable world. Alexander suited Restoration genres because of interest in the East (affected by trade, travel literature, etc.) The drama's skillful construction involved selection & modifications. The absence of real conflict in thought & feeling results in shallowness. The play is representative of its age in acting styles & conventions. It influenced a series of 17C Alexander plays. It illustrates the nature of Restoration tragedy more adequately than most plays of its time.

(80) "The Authorship of LUST'S DOMINION" by Gustav Cross, SP 55 (1953) 39-61:—Published in 1657 as Marlowe's, this play is credited by modern scholars to Dekker, Haughton, & Day. Vocabulary, parallel passages, & evidence from Jonson & Henslowe indicate that they were assisted by MARSTON, who was responsible for the finer scenes. "The Vocabulary of LUST'S DOMINION" by G. Cross. Neuphilol. Mitteil. 59 (Mar 58) 41-8:—Now dated ca. 1600, the play contains 67 words which antedate examples in OED & 22 not recorded there. "Some notes on the Vocabulary of John MARSTON" by G. Cross. N&Q 5 (1958) 103-4:—Antedatings of OED citations (The 15th in a series of notes.).

(81) *Italianate Court Satire & the Plays of John MARSTON*. Columbia diss., 346p, by Robert S. Brustein. DA 17 (Jun 57) 1334. Univ. Microfilms, Ann Arbor, pub 20574, \$4.45:—Medieval anti-court satire pinnaled with Barclay, Erasmus, Skelton, Wyatt. In mid-16C the tradition was modified by increasing antagonism for Italy & the Italianate courtier who was identified with Italy's villainies & fopperies. Satirists began to assert that the English court was in danger of becoming Italianate; the result was a redirecting of medieval tradition by Gascoigne, Lyly, Spenser, Nashe, Green, Donne, & formal satirists like Marston. Chap. II treats the courtier as seen by Marston's contemporaries—the Castiglione ideal vs the satirical view of the Italianate courtier, the upstart, & the carpet knight; & the anti-type of the plain-dealer. Chap. III considers the satiric view of the court lady; & IV, how all these types developed in M's plays.

(82) MASSINGER. G. L. Evans "The Unnatural Combat" N&Q 5 (1958) 96:—Belgarde's role & situation partly parallel those of Malefort & deserve fuller appreciation.

(83) "MOLIERE Illustrators: 1666-1739: A Checklist" N&Q 5 (1958) 117-8:—Continental & English illustrators of various eds.

(84) *RACINE'S MID-CAREER TRAGEDIES TRANSLATED INTO ENGLISH RHYMING VERSE WITH INTRODUCTIONS* BY LACY LOCKERT. Princeton Univ. Press 1958 380p \$5:—Dr Lockert has established himself as a successful translator in verse with *The Chief Plays of Corneille* and *The Best Plays of Racine*, both published by Princeton Univ. Press, & more recently with *The Chief Rivals of Corneille & Racine*, 10 tragedies published by Vanderbilt Univ. Press. The present volume presents in iambic pentameter couplets *Bérénice*, *Bajazet*, *Mithridate*, & *Iphigénie*, that is, the four plays which show Racine's development in mid-career.

The introductions are better than the versifying. The renderings are in general denotatively satisfactory, but the dignity & Gallic quality of the original are often lost. Thus Iphigenia's "C'est mon père, seigneur, je vous le dis encore," becomes the prosaic & somewhat prissy "I say again, he is my father sir," & "J'ai vu n'en doutez point, ses larmes se répandre. / Faut-il le condamner avant que de l'entendre? / Hélas! de tant d'horreurs son cœur déjà troublé / Doit-il de votre haine être encore accablé?" becomes "I have beheld his tears, he thou assured. / Must thou condemn him ere he hath been heard? / Alas! when he is crushed beneath such weight / Of horrors, must he also bear thy hate?" A freer translation would have avoided awkward inversions & overdependence on *do & doth*, but the merit of literal accuracy is considerable.

The introductions discriminately appraise the 4 tragedies with due attention to defects as well as merits. In Lockert's view Racine reverted to the pseudo-classical manner of his *Andromaque* when he wrote *Bérénice* & did so because he wrote in haste & in emulation of Corneille for popular favor. In so doing Racine subordinated his dramatic theories & ideals to popularity. He was successful in that goal despite the fact, or perhaps because of the fact, that his leading characters are unsympathetic to a modern audience: they are obedient to romanesque conventions of their own day which are now obsolete. His Titus & Bérénice lack the nobility necessary for arousing a tragic sense of human dignity, lofty pathos, & piteous waste. But Racine, having catered to the multitude in *Bérénice*, "again made progress away from the romanesque & toward a purer form of art, but this time slowly & cautiously, through *Bajazet* & *Mithridate* to an *Iphigénie* which in large part is of genuine classical inspiration." Thereafter, reassured by the applause that greeted each step, he moved on to the "transcendent achievement of his *Phèdre*." Such is Lockert's thesis, novel not because he notes Racine's reversion to romanesque tragedy in *Bérénice* & *Bajazet* but because he finds the reason for the reversion in the urge to out rival Corneille in popularity.

(85A) *NARRATIVE & DRAMATIC SOURCES OF SHAKESPEARE*, ed Geoffrey Bullough. Vol. I: *EARLY COMEDIES, POEMS, ROMEO & JULIET*. N. Y.: Columbia Univ. Press 1957 552p \$7.50:—The Bard is theoretically excluded from SCN's pages. Since this collection of sources is confined to some of his 16th-century works—Errors, Shrew, 2 Gentlemen, R&J, MND, LLL, the Merchant, Venus & Adonis, & Lucrece—it is in a sense doubly out of place in these pages. But the later volumes will be relevant to the 17C & the set might just as well be ordered now. And the fact remains that what Shakespeare read was in considerable measure also read by his successors in many instances: so even this volume is a useful background source-book for students of the 17C.

One's first impression is that the younger Shakespeare sought the light, cheerful, & delightful to read: with few exceptions these selections are interesting: they may still be recommended. Secondly, one is impressed by the fact that these are works nearly all of which were well known to Milton & influential upon him. Here are two plays of Plautus, to whom Milton refers directly at least 9 times; a passage from the *Confessio Amantis* of Gower, whom Milton called "our old poet." So one could go through the list, for here are, in whole or part, Gascoigne's Supposes, Ovid's Metamorphoses, numerous extracts from Chaucer, bits from Cooper's dictionary, something of the French Académie, passages from Scot's Discoverie of Witchcraft, etc. Most of the works are provided in the English versions which Shakespeare probably used, although sometimes, e.g. Ovid, the Latin to which his "small" knowledge extended is provided. Each selection is preceded by a judicious & informative introduction.

(85B) *SHAKESPEAREAN INFLUENCE. The Influence of Othello in Jacobean & Caroline Drama* by Harriet D. Broeker (U. of Minn. diss. sup., Huntington Brown). DA 17 (Sept 57) 2006. Ann Arbor: Univ. Microfilms pub. 22444, 349p, \$4.50:—*Othello* offered to Shakespeare's successors useful & detachable scenes—temptation, brothel, & murder scenes especially—precedents for

handling the token & eavesdropping conventions, the model of the Vice-Machiavel villain masquerading as malcontent-honest soldier, & the central example of extended treatment of the jealous husband as a tragic figure. Some material is assimilated & transformed by Middleton, borrowed for isolated scenes by Heywood, extensively used by Markham & Machin in *The Dumb Knight*, by Fletcher in *Philaster*, variously by Massinger, Ford, Davenant, Shirley, Carlell, "J. D." in *Knave in Grain*, Heminges in *The Fatal Contract*, Rider in *The Twins*, etc. The imitation points up the episodic structure of these plays. Attempts to make the temptation & jealousy psychologically acceptable are outweighed by additional improbabilities. Audience & playwright apparently accepted the temptation convention as a satisfactory & dramatic substitute for psychological probability. Playwrights rarely borrowed lines from *Othello* in isolation from a generally parallel scene-situation.

(86) "The Sources of Joseph TRAPP's *Abra-Mule*" by Berna Moran. MLR 53 (1958) 81-3:—The play derived from a novel of the same name, London, 1696.

(87) *The VILLAINNESS in Elizabethan Drama* by Wm. Taylor. (Vanderbilt diss. 1957; sup.: Joseph A. Bryant, Jr.) DA 17 (Aug 57) 1756. Ann Arbor: Univ. Microfilms pub. 22025, 402p, \$5.15:—Three major influences on the concept of female villainy were the domestic, the Senecan, the Italian, especially of the novella. The first is essentially ecclesiastical in origin. By 1625 the Elizabethan concept had been formed & its development completed. The English dramatist enriched his domestic heritage by adding ideas from Seneca's plays & translations of Italian story, but each individual dramatist found one of the concepts more congenial to his own creative temperament than the others and so emphasized it in his villainesses.

(88) "The Date of John WEBSTER's *The Devil's Law Case*" by J. R. Brown. N&Q 5 (1958) 100-1:—Probably composed after 1616 & performed before 3/2/1619.

(89) *Tragedy & the Jacobean Temper: A Critical Study of John WEBSTER* by Richard A. Bodtke (Columbia diss.) DA 17 (July 57) 1550. Microfilm pub. 21630, University Microfilms. Ann Arbor. 454p, \$5.80:—THE WHITE DEVIL & DUCHESS OF MALFI are products of the outburst of Renaissance Pessimism 1600-20. W distorted Montaigne's "smiling irony" by using his criticism of mankind as proof of man's degeneracy. Such orientation is indicated by W's self-conscious moral ambivalence to both good & evil, his view of man as merely animal, his denigration of powers of reason. From Machavellianism W adapts a world which is almost totally evil. Dramatically he echoes the "stoicism" of Seneca, utilizes Seneca's dramatic action of physic testing, invests characters with self-conscious theatricalism. A Senecan emphasis on personality as the last value in disintegrating world sharpens W's dramatic double vision & merges with the ambivalent response to the Machiavellian doctrines of virtue & human evil. Using revenge tragedy as vehicle for such pessimism. W presents with irony the eternal search for justice. W's double vision is also seen in his fusion of satire & tragedy in the tradition of Marston & Jonson. The heroic personalities of his characters are continually counterpointed by the satiric undercutting of Flaminio & Bosola. Thus W at once criticizes Renaissance egoism & admiration for heroic strength with recognition of prevalent evil. Using "metaphysical" verse, employing Senecan heroics, & fusing satiric humor with responses traditionally evoked by heroic tragedy, he presents his Manichean world, similar in its violent distortions to the canvases of Tintoretto & El Greco. His plays are dramas of vision, theatricalized responses to the fears of a fragmentary & chaotic world.

(90) "The Eight Madmen in *The DUCHESS OF MALFI*," paper by Frank B. Fidler. Florida:—No sneaker is consistent with himself in the received text of the play. Reshuffling cures this confusion.

(91) "Furetière & Wycherley" by M. J. O'Regan. MLR 53 (1958) 77-81:—W's *Plain Dealer* is more indebted to F's *Roman Bourgeois* than Langbaine thought.

(92) "Proverbs in the Plays of William WYCHERLEY" by Archer Taylor. Southern Folklore Q. 21 (Dec 57) 213-7:—In 4 plays W used almost exclusively proverbs of general currency.

(93) *SHAKESPEARE SURVEY 11: A Series of Yearly Volumes dealing with Shakespearean Discovery, History, Criticism & Production over all the World. With a Comprehensive General Index to Surveys 1-10.* New York: Cambridge Univ. Press 1958 231p \$5.50:—No student of 17C literature can afford to ignore Shakespearean scholarship, for it usually takes the lead in exploring & perfecting scholarly techniques & approaches; but it is marred by lunatic fringes & fantastic bulk. Accordingly, these annual surveys are invaluable to those who wish to learn what

old approaches are bearing the test of time & proving still seminal & what new approaches may be adapted & adopted for studies of Donne, Milton, Dryden, etc.

Survey 11 is particularly useful in these respects, not least because of its massive index: it lists 15 references to Donne, 20 to Milton, & 46 to Chapman, for example. The introductory account, "Shakespeare's Romances: 1900-1957" by Philip Edwards brilliantly examines the 4 or 5 main critical approaches to Shakespeare's last plays—the theme of the volume—in a method which would be pertinent for a survey of Milton & his works. Edwards begins with the biographical approaches—the search for the poet himself & the search for his spiritual development. Then there is the view of the writings as conditioned art—conditioned as imitation of rivals or as an attempt to satisfy public demand or as controlled by physical conditions of presentation. Next is the biggest & most influential school of criticism, that which pursues myth, symbol, & allegory, & has many sects; Edwards finds much of value in such approaches, but comments, "The power of suggestion, which is one of the striking features of the last plays, is positively decreased" by this type of criticism. "The moments of mystery & power quite lose their force when they are seen, not as shafts of light going out from the play, but overt statements of themes which the play allegorically presents." The remark has equal pertinence for *Comus* & *SA*. Edwards' next section is on "The Pattern of Tragedy, & A Christian Interpretation," & he concludes with "The Shape & Meaning of Romance." In general he finds a tendency to attribute the wrong kind of profundity to the plays: over-anxiety about the greatness of Shakespeare's last dramas may lead to a distortion of their tone. We may hope "that from modest beginnings & taking each of the plays on its own, we might learn a critical language capable of interpreting the Romances."

In other articles, Leech explores how Shakespeare combines the sense of flux & cycle with the sense that some actions are uniquely determining, are matters of crisis. Coghill argues powerfully that the stage-craft in *The Winter's Tale* is not clumsy. Brochbank explores *Cymbeline's* sources & stage conventions; Muir finds Shakespeare's hand in 7 scenes of *The Two Noble Kinsmen*; & Nosworthy shows how music "comes to occupy a conspicuous & effective position in the moral & metaphysical fabric" of Shakespeare's romances—& the same contention would hold for *Comus*. Sisson's consideration of Prospero's magic powers also has some relevance for Milton's masque. And no editor of any 17C text can afford to ignore Dover Wilson's concluding article on textual criticism.

Feil's "Dramatic References from the Scudamore Papers" has some interesting Miltonic links; for Sir John Scudamore entertained Milton in Paris, & some letters to Scudamore from Georg Weckerlin are included. Weckerlin, who assisted Milton as Latin Secretary, wrote numerous letters which are being edited by L. W. Forster.

III: DONNE, VAUGHAN, & OTHER METAPHYSICALS

(94) *THE WORKS OF HENRY VAUGHAN*, ed. L. C. Martin. 2nd ed. New York: Oxford Univ Press 1957, 799p \$10.40. Reviewed by RAY L. ARMSTRONG, *Lehigh*:—A few clichés make up the normal body of information on Henry Vaughan: he enjoyed the curious foible of calling himself "silurist"; almost all the value of his extensive writing is confined to *Silex Scintillans*; he revered George Herbert & borrowed freely from him; he is a poet of single lines; he appealed strongly to Wordsworth because he put a high value on the insights of childhood; he is metrically rough; he is like nobody else.

Readers who have actually read him find more in him than that, & more than a few words can mention. Most, perhaps, rejoice in a kind of welcome, exciting strangeness. Thus: one may readily imagine that if he were translated from the world of Man into the world of God, he would find his environment transfigured, familiar yet wholly different; many things he saw might be things he had known before, but he would feel while recognizing them that he was seeing them for the first time & that this new opening of his eyes transcended any earlier revelation to him; something comparable may happen to one in Vaughan's company. One finds it in "Regeneration" at the very beginning of *Silex*—quotation will not do, for the effect is in the whole poem—in "The Retreat," "The Waterfall," & "Mount of Olives."

Vaughan is properly himself in his marriage with eternal nature. "Its forms," wrote Joan Bennett some years ago, "now appear in the poetry as the terms in which he is thinking." "Come sapless Blossom, creep not stil on Earth/ Forgetting thy first birth;/ 'Tis not from dust, or if so, why dost thou/ Thus cal & thirst for dew?" For natural forms, unlike Men, were uncorrupted:

"The Flowers to air draw neer, & subtiltie,/ And seeds a kinred fire have with the sky./ All have their keyes, & set ascents; but man/ Though he knows these, & hath more of his own,/ Sleeps at the ladders foot." and were for Vaughan a normal mode of devotional expression.

And he has range. He is capable of brisk colloquial dramatization: "Peace, peace; it is not so. Thou doest miscall/ Thy Physick; this that change/ thy sick Accessions into settled health,/ This is the great Elixir that turns gall/ To wine, & sweetness." & ten miles apart, the great, rambling dignity that opens "The World." He particularly recommends himself to our time with his self-control, presumably because we envy it; sometimes compared to Ibsen, he differs happily in never, I think, crying the ecstatic into the maudlin. At his best he not merely tells of, but shows, the reality behind religious belief with peculiarly convincing—mystical some will have it—insight.

His secular verse would have kept his name alive today on the level where Habington & Stanley still range. His prose is curious & competent, & no one reads it. And it was Vaughan, it may be remembered also, who wrote that line beloved by all readers of *The Scattered Owl*: "How brave a prospect is a bright backside!"

Vaughan is now in no danger of neglect, as the present publication shows, but he had to wait 200 years for anyone to take him seriously, exaggerating only slightly. *Silex Scintillans* finally appeared in a modern ed. in 1847 & has received constant attention since. Grosart edited a Works in 1871. The standard Oxford English Texts ed. of L. C. Martin appeared in 2 vols in 1914 & has been definitive until the present.

Readers & students who have the 1914 edition need be in no hurry to acquire the 2nd, unless they wish a bulky single volume to replace their two comparatively manageable ones. The new edition is, except in the Commentary, almost a replica of the old. Other persons should unhesitatingly buy it, for it will content them for the rest of their lives.

It can boast of being the first complete edition of Vaughan's writings, for it includes *The Chemist's Key*, presumably that "discourse of generations" which Vaughan claims as his own in writing to Aubrey. Yet *The Chemist's Key* will add little luster to Vaughan's reputation: a trifling treatise in a dead & rotten science, claiming to open all the mystery of generation while genuinely & pretentiously making the mystery all the greater. It is terrifying to think of Vaughan in his capacity as physician.

The six letters of the first edition are now nine. Two of the new ones are of biographical interest.

It is in the Commentary that the new edition scores most heavily. In bulk it occupies 66 pages, as against 31 in the first edition. To illustrate, "The World" enjoyed no notes at all in the first edition—though Chambers had given it three in the Muses' Library; now it enjoys seven. The emphasis of the Commentary is upon delivering & suggesting sources & parallels. The reader who has hitherto found Vaughan sometimes hard to interpret will find him just about as hard as ever.

The production of the volume lives up to the high standard familiar in the Oxford English Texts series.

(95) *THE METAPHYSICAL POETS*, selected & edited by Helen Gardner. Baltimore: Penguin Books 1957 328p 95c.—Casting a wide net, Miss Gardner sweeps into the classification "Metaphysical" 219 poems which range in time from Raleigh to Rochester & in nature from Southwell's "Burning Babe" & Shakespeare's "Phoenix & the Turtle" to a Donne satire, Jonson's "Epitaph of S. P.," Randolph's "An Elegie," songs by Waller, Suckling & Lovelace, & John Hall's "Epicurean Ode." Milton too is found a place with "On Time," "On the University Carrier," & "On Shakespeare."

In a stimulating, informative introduction, Gardner discusses the characteristics of "the admittedly vague . . . term 'metaphysical poetry'"—concentration, brevity, close-weaving, sinewy strength of style, kinship to the epigram; fondness for conceits ("when we are to concede likeness while being strongly conscious of unlikeness"), which are used to persuade, define, or prove a point with at least an appearance of logical rigor. "Argument & persuasion, & the use of the conceit as their instrument, are the elements or body of a metaphysical poem. Its quintessence or soul is the vivid imagining of a moment of experience or of a situation out of which the need to argue, or persuade, or define arises."

The text given is usually that of the first edition or the first edition of the author's final version, though some early versions of poems by Davenant & Cowley are provided because their authors' second thoughts & revisions removed some of their original metaphysical flavor. Extracts from Crashaw's *Carmen Deo Nostro* are taken from the 1648 ed.: "I have often wondered whether some judgments on Crashaw are not influenced by the exotic spelling of

Carmen Deo Nostro, whose heavy punctuation, weird spellings, & absurd overcapitalization impede recognition of his melodic power."

It would be an interesting & significant exercise to analyze the first lines of those 219 poems as they appear in the *Index of First Lines* in order to discover their common features. Almost all of them begin with a strong monosyllable; imperatives, exclamations, apostrophes are very frequent: there are 2 lines which begin with "give," 3 with "goe," 4 with "here," 5 with "how," 12 with the pronoun "I," 5 with "my," 4 with "what," 14 with "when," & 4 with "why."

Though critics may object that Gardner has not precisely defined "metaphysical," all will agree that this is a pearl among anthologies, delightful reading on every page.

(96) *THE SONGS & SONNETS OF JOHN DONNE: An Editio Minor*. Introd. & explan. notes, Theodore Redpath. N. Y.: Barnes & Noble 1957 206p \$4.—This, the first separate edition of the *Songs & Sonnets* consists of a substantial introduction (about 19000 words), a modernized text based on Grierson's ed. but taking advantage of later discoveries, extensive notes which are printed on pages opposite the poems, 4 appendixes, & a select bibliography. The editor explains that while supervising Cambridge undergraduates he recognized that they & the general reader needed an edition with notes "on every point likely to cause difficulty to a reader of reasonable intelligence." Indeed, he does not hesitate to explain what ought to be obvious literal meaning, for he recognizes that even students of English at English universities make elementary blunders in disentangling . . . the literal sense." The book admirably succeeds in its purpose, though there are some instances when a familiarity with Hunt's *Donne's Poetry* & Martz's *Poetry of Meditation* would have helped. Redpath discovered the former only after his volume had gone to press; the latter is apparently unknown to him. We are not surprised: he is not a subscriber to *SCN*!

Redpath classifies the songs & sonnets as (1) negative (a) expressive of hostility in general terms (b) expressive of hostility toward some particular woman or relationship; (2) positive (a) expressions of inconstancy (b) courting poems (c) expressions of satisfaction in a love relationship (d) poems of parting (e) poems in which his satisfactory love is threatened or attacked by death; $\frac{1}{2}$ of the poems are negative; almost $\frac{2}{3}$ are positive; a few are difficult to classify.

Various features of the poems are discussed—their diversity of reference; the strength & range of feelings expressed; their peculiar sensory atmosphere; special features of language; the rapid & ingenious thought; attitudes toward love; forms & meters; the place of the poems in the tradition of the English love-lyric; Donne's impact on love-poetry; & the text & canon.

In general the notes are very helpful: they would relieve a teacher from wasting time on elementary explication. But sometimes the explanations are rather complicated. Thus "Let us possess one world, each hath one, and is one" in "The Good-Morrow" receives a 300-word note. What worries Redpath is, Are there 2 worlds or one? He answers that the line may be an elliptical expression about an uncertainty whether lovers are one or two; or Donne may be referring to hemispheres; or the first "one" may be a misprint for "our." (Surely the line means, Let us possess a unity (the fusion of you & me); then each has that unity and is it?)

For lines 19-21 in the same poem, Redpath discusses variant readings & prefers "Whatever dies, was not mix'd equally; / If our two loves be one, or, thou and I / Love just alike in all, none of these loves can die." He paraphrases this "roughly" as, "Everything that dies contains some element of contrariety. If our two loves are either numerically one, or exactly similar in all respects, then neither of them can come to an end." This interpretation is possible, but we prefer the following: In chemistry if impure substances are mixed they do not unite into a true compound or unified substance and, accordingly, the fusing fails or dies; so, if you and I do not complement each other perfectly (in body & spirit?), no lasting union will result: our union must be a perfect one if it is to last. If our two loves (my love for you and yours for me) are truly one or, in other words, if you and I love each other alike in all respects (complement each other perfectly), then none of these loves (mine for you, yours for me, and the resulting perfect union) can end. Personally we prefer the 1633 reading of these lines, which Grierson used. It is perhaps also worth noting that Redpath here fails to note that they are also capable of a sexual interpretation.

In other words, Redpath's notes are not likely to be accepted as final & definite, nevertheless, they are always reasonable, often illuminating, frequently stimulating. It is important that a textbook's notes should open doors & provoke thought & discussion.

Redpath's do so & may be warmly recommended for classroom use; moreover, no student of Donne can afford to ignore them.

Jonson prophesied that Donne would perish for lack of being understood. Jonson was wrong.

(97) John DONNE's Religious Poetry & the New Criticism by Toshihiko V. Kawasaki. 372p U. of Wis. diss. supervised by Walterstein & Hughes; abstracted in DA 18 (1953) 1047; available on microfilm from Univ. Microfilms, Ann Arbor, for \$4.75 under its Library of Congress no.: Mic. 58-807.—The inadequacy of the theories of Empson, Ransom, Brooks, & Tate is seen when they are applied to Donne's religious poetry. Chap. I traces Empson's departure from "close textual reading" to emphasis on the "divided mind" & the "background" which produced it: he moves from analyses of verbal ambiguity through study of the ironical form-content complex ('pastoral') to D & Rhetoric & D & the Space Man (KR XI & XIX). Because of the fundamental difficulty of Ransom's dualistic position which dichotomizes poetry into 'logical structure' & 'local texture,' he constantly searches for a texture which works simultaneously as texture & structure. He quests for such an irrelevant element as the 'single extended metaphor' which carries the whole structure. Brooks' earlier efforts to revise the history of English poetry according to the Eliot-inspired concept of tradition are historically inaccurate & inapplicable to D's poetry. Accordingly his criticism drifts from this original glorification of metaphysical poetry to his effort to apply his theory of 'irony' & 'paradox' to other poetry. His semantic preoccupation precludes the understanding of poetry as a conceptual entity; his criticism ends in rigid formalism. Tate began by insisting that D had the modern divided sensibility & that his poetry consisted of extended metaphor; but these assumptions proved inadequate. His latest criticism insists that D has a medieval mind & that his poetry is written allegorically rather than metaphorically.

(98) *THE SERMONS OF JOHN DONNE*, selected & introduced by Theodore A. Gill. Living Age Books. New York: Meridian Books 1958 288p \$1.35 (paper).—Nine sermons preached from 1618 to 1630 are here reprinted, 8 of them from the Simpson-Potter edition now being published by the University of California Press, the last one "Death's Duell," from the old Alford edition. They are ably chosen by Gill who is well qualified to introduce them both because of his extensive theological education & because he is a skilled religious journalist, the Managing Editor of *The Christian Century*. The result is a highly satisfactory, inexpensive collection which is useful for students of literature & theology & valuable for all who love or seek God. In addition to the general introduction, there is a 3 or 4 page preface to each poem; also a bibliography.

In the Introduction Gill argues against T. S. Eliot's contention that Donne was not so very dissipated in his youth & insists that he was, "high in his Anglican pulpit, something of everything he had ever been"; his motto, *Antes Muerto que Mudado* presciently meant "Rather dead than changed," not Walton's devotional "How much shall I be changed before I am changed." Gill also emphasizes the kinship between modern man & Donne: it is based on the interpenetration of his dialectic, something like existentialism, his ethical suggestions, Christocentrism, classic anthropology, depth insights, & warm ecumenicity. "The dialectic we share with Donne is the simultaneous affirmation of opposites, . . . a shifting tension between outside possibilities." "The focus" of the sermons "is on men . . . in their immediacy, & in their relationships." "Donne prefigures our contemporaries" in the mood & terms with which he emphasizes the sin of man. His interpretation of the ministry is kerygmatic: "the preacher a herald on a high tower sounding a trumpet & bringing word from the king." There are hints of Buber's "I-thou" & "I-it" distinction, of Bonhoeffer's "costly grace," of a Tillichian preference for "the ground of all being" instead of the word "God" to describe the focus of our ultimate religious concern.

(99) "DONNE's 'The Anniversarie' Explicator 16 (Nov 57) 12, by Frank J. Warnke.—Under the serenely affirmative surface meaning there is an ironic pathetic one.

(100) "Donne's 'Swear by thy self,'" paper by I. B. Cauthen, Jr., U. of Va.:—D's petition in "Hymne to God the Father" should not be dismissed with comments like Fausset's "the Deity is not given to swearing oaths even for the reassurance of agitated Deans." The oath, by *Myself* have I sworn, occurs 4 times in Scriptures, twice in association with praise of the high priest. The imperative to God the Father to abide his merciful purpose as expressed through His Son thus has poignancy.

(101) Brother Joseph, F.S.C., "Donne's 'A Valediction: Forbidding Mourning,' 1-8" Expl. 16 (Ap 58) 43:—Tate in SR 61 (Winter 58) says melt must be equated with goe, implying the analogy that the moment of death is like the secret communion of lovers. Act-

nally the poem is a lover's argument to his lady that absence makes the heart grow fonder. The silence imagery & Macbeth I. iii. 81 indicate that D's point of emphasis is the silence & peace of the parting.

(102) "Dr. DONNE & Scaliger" by Geoffrey Keynes. TLS 3 Jan 58, p.640:—Keynes' 3rd ed of his *Bibliography of Donne* lists 197 books owned by D, including Joseph Scaliger's *Opus Novum de emendatione temporum in octo libros tributum*, Paris 1583. It contains D's pencil markings, a 4-line Latin epigram (the longest verse writing in his hand that is known) & other special features.

(103A) "The Meaning of George HERBERT's 'The Temper,'" paper by Fredson Bowers, U. of Va.:—"The Temper" occupies a climactic place in the first of the major sequences that make up *The Temper*. In this sequence H develops a number of concepts through repetition & development of strains of images. These sequential images apply as much to any individual poem as they do to the larger meaning of the sequence. Hence meaning may be developed in "The Temper" not only from individual images & their overt significance in terms of the poem itself, but also from the sequential images that have been developed in the preceding poems in the series as tacitly applied to "The Temper." By this method the critic may expose both the various layers of puns on the meaning of temper in the title as well as the concepts that develop this titular theme. Thus Bowers develops a new critical method for attacking the problem of H's meaning.

(103B) GEORGE HERBERT: A REEVALUATION by George W. Boyd (Columbia diss. 1957). DA 17 (Aug 57) 1747. Ann Arbor: Univ. Microfilms pub. 22035, 211p, \$2.90:—Herbert may be profitably read only in the tradition of the religious lyrics, not in that of the Metaphysicals. Chap. I: background & reputation: in the 17C H. was regarded as a religious poet, in the 18C as a false wit, in the 19C as admirable for lyricism but unpleasant because of quaint conceits: hence the mid-19C application of the Metaphysical label. This classification has continued in the 20C, following Grierson's ed of *Metaphysical Lyrics & Poems*, 1921. Recent criticism has explored more satisfactory approaches but without systematically showing the essential differences of H's poetry from Metaphysical verse. Chaps. II-V: in tone, poetic intention, language & structure, H's practices are those of a religious lyricist, not those of the Donneans. His single purpose was praise; his poetic voice was impersonal; his language was pure in sources, clear in execution: the shaping of H's structure is lyric emotion, not intellectual argument. The organic ideas of order & praise which H drew from Christian tradition & worship enable an interpretation of the purpose & structure of *THE TEMPLE*. H's ideas are fused in the temple symbol & are expressed in a 5-fold progression which reproduced the essential experience of a Christian in God's temple. The movements are preparation, entry, conflict & resolution, individual triumph, and triumph for Christ's Body, the Church. H's symbolic & cyclical structure for *THE TEMPLE*, informing the thematic mental poetic concern as a Christian lyricist.

(103C) "HERBERT's 'Business,' 15-30" Explicator 16 (Nov 57) 11, by Robert G. Collmer:—Discusses 5 meanings for death—redemptive, spiritual, eternal, transformatory, natural.

SECTION IV: JOHN MILTON

The heavy loss to Miltonic studies caused by the deaths in recent years of Michael Krouse, Raymond D. Havens, and W. D. C. Watkins has been made heavier by the deaths in 1958 of Ruth Wallerstein and Denis Saurat.

(104) "THE IDEA OF NATURE IN MILTON'S POETRY" by William G. Madsen, pp.181-283 in *Three Studies in the Renaissance*: Sidney, Jonson, Milton by Richard B. Young, W. Todd Furniss, & William G. Madsen. Yale Univ. Press 1958 (Yale Studies in English 138), 283p \$6:—Here is a sound, well-informed, & fruitful study which is marked by both courage & common sense—courage, because Madsen, though he builds on a foundation of the scholarship of Woodhouse, Lewis, Barker, Hanford, Haller, Nicolson, Whiting, Saurat, Curry & other great Miltonists, does not hesitate to take issue with them & to cut through some of the Gordian knots of criticism with a two-handed engine of careful analysis & reasoned originality. The study is divided into 3 sections devoted to *Comus*, *PL*, & *Conclusions*, each section being devoted to 3 chapters which involve the Libertine & Christian ideas of Nature; the Christian idea of Grace; the Nature of Man & of the Universe; Essence & Existence; Nature, Man, & God; Nature & Grace; & Milton's Poetic Vision.

Some quotations, though wrested out of context, will indicate the stimulating & perceptive insights: "In *Comus*, . . . it is the Tempter who talks about Nature & beauty, but it is the Lady who is beautiful & who has the powers of nature & the poetry of nature on her side." "If, like *Comus*, you love yourself & your own

pleasure, you are a member of the City of Babylon; if, like the Lady, you love God & your neighbor, you are a member of the Heavenly City of Jerusalem." "As for the Elder Brother's doctrine of chastity, his famous speech is a eulogy of the pagan, not the Christian virtue." His "doctrine of virginity is not necessarily Milton's or the Lady's. Most if not all critics have assumed that it is, but the action of the play hardly bears them out. For the Lady does not stalk through the woods armed like one of Dian's huntresses, nor do her rigid looks of chaste austerity freeze *Comus* to congealed stone." ". . . the difficulties inherent in Woodhouse's scheme of levels may be surmounted by . . . a restatement of his position . . . : The action as well as the argument of *Comus* is designed to support the Christian view that nature (which includes the so-called natural virtues) is insufficient without grace, though good in itself. The Elder Brother's doctrine of chastity, which culminates in the Platonic fancy that the body may be transmuted into soul's essence, symbolizes the highest reach of pagan thought (nature) unenlightened by Christian revelation (grace). The inadequacy of 'nature' is translated into the action of the poem when it is revealed that the Brothers are powerless to release the Lady. The Lady herself represents the Christian soul on its journey to its heavenly home. On the moral level her virginity represents Christian purity of mind & body; on the spiritual level it represents the penetration of the natural order by grace . . . The role of the Attendant Spirit . . . in the action, where he . . . is not able to free her from hellish charm, would suggest that he represents not supernatural grace but the higher potentialities of human nature . . . He represents the interpenetration of nature & grace from the point of view of nature; Sabrina from the point of view of grace. He symbolizes the knowledge of right & wrong conferred by reason; she the power of doing right conferred by grace."

"Of one thing we may be certain," states Madsen in his 2nd section: "PL is not CD versified: Chaos has a much more complex function in the poem than it has in the theological treatise." "PL does not deny the 'inherent goodness' of matter; at the same time the doctrine can hardly be said to be the touchstone of Milton's ethical & religious philosophy . . . In the moral universe of PL the inherent goodness of matter counts for little; as in *Comus*, it is the human attitude towards created things that is crucial, & it is in these terms that Milton portrays the fall." "It seems to be part of Raphael's strategy with Adam, & perhaps of Milton's . . . with us, to slur over vexed questions of science & metaphysics in order to concentrate on the great moral & theological truths." "To speak of the poem's affinities with Platonism . . . Hermeticism, Cabballism, Rosicrucianism, Behmenism, Stoicism, & whatnot is unnecessarily to obscure the great analogical relationship between the various levels on which the great Christian epic moves."

Madsen is especially illuminating about these analogical relationships: the Garden of Eden "requires cultivation lest it run to excess, just as the soul needs to be vigilant against the wiles of the Enemy . . . Nature herself holds dangers for man: he can abuse the freedom inherent in his human nature by disobeying God, & he can misuse external Nature by preferring it to God & using it for his own selfish purposes." Nature, art, pleasure, sex, passion itself are good when rightly used, & right use occurs when the lesser good is not preferred to the greater, when the choice & the use is not selfish but as ever in the Great Taskmaster's eye. This is Madsen's strongest thesis about Milton's thought. In connection with it he propounds powerful arguments against those who belittle the last 2 books of PL & against those who see PL as the history of conflict between passion & reason: "The conflict between reason & passion in the human soul is a very real one, . . . but we shall not understand Milton's conception of the Fall unless we realize that for him . . . the basic conflict is the conflict between love of self, which is pride, and the love of God, which is charity."

(The study of Jonson's Masques by W. Todd Furniss, which appears in the same volume, will be reviewed in our next issue.)

(105) Edward S. LeComte, "SAMSON AGONISTES & AURENG-ZEBE" *Études Angl.* 11 (Jan 58) 18-22:—Dryden's 12 borrowings in A-Z from SA serve as a key to the techniques of both writers.

(106) THE PORTENT OF MILTON: SOME ASPECTS OF HIS GENIUS by E. H. Visiak. London: Werner Laurie 1958 148p 15s:—Except for the title-essay, this volume consists of revised reprints of Visiak's earlier publications—"Milton's Prose" & "Milton's Magic Shadow" from *Twentieth Century*; "The Mask of *Comus*" from the Nonesuch ed. of *The Mask of *Comus**; & *The Animus against Milton*, here re-entitled "Victorian Veneration" (originally a pamphlet). It would have been better to leave them in oblivion; for their original value was questionable & they have

not been revised enough: as the author admits, they are "impressionistic & speculative." More than that, they are full of long-discredited fallacies. The problem around which they are loosely grouped is, "What could be the secret of the astonishing power" of Milton's works? The answer is his "inspired assurance" that God & His Englishmen were building a goodly commonwealth; Milton's self-dedication to his mission of writing a great patriot's poem; & the annihilation of the spiritual pride which his polemics engendered in him: "This false self is embodied & sublimated in the Satan of PL."

Visiak is master of a vivid journalistic power: his method is one of unblushing dogmatism. A few examples of his questionable notions will suffice to illustrate why undergraduates should be shielded from this book. According to Visiak, only two of Milton's characters are vitalized & they are both autobiographical, Satan & Samson, *Johannes furens* & *Agonistes*. In *PR*, Milton tranquilizes his spirit "after the orgasm of PL." His "egocentric genius" was "sublime on the principle of Old Testament theology, by which he was inspired." "His strong masculine nature revolted against the matriarchal element in Roman Catholicism"; "he regarded the Old Testament as a sound basis . . ."; he had an aversion for legal action." He "did not understand" that the Fall led on to a succession of falls which include the Industrial Age and the present Scientific Power Age; if he had understood this, "he would have known how necessary to the State the Church . . . would be, now valuable . . . were archbishops," & how foolish it is to separate Church and State. "Milton refused Charles's offer of reinstatement." "Melville utters chaotically in *Moby Dick* what Milton expresses in SA, a radical disappointment." "PL was . . . the projection of a psychological holocaust."

(107) MILTON'S AREOPAGITICA: AN ANALYTICAL & HISTORICAL STUDY WITH IMPLICATIONS FOR THE COLLEGE TEACHER. 1956 U. of Michigan 227p diss. by Robert W. Cox. DA 17 (Jun 57) 1335 (Purchasable on microfilm for \$2.95 as pub. 21135, Ann Arbor: Univ. Microfilms):—Areopagitica was infrequently noticed before 1800. Despite anti-Puritan prejudice, it was praised in the 19C for style & patriotism, but treatment of its content was superficial. Critics of the 20C emphasize Milton's ideas & some praise his style. Emphasis is on A's importance for M's mental development & its statement of liberal principles. Imperfect recognition is given to M's exceptions to the full application of liberalism. Analysis of the tract shows that an understanding of its oratorical form is necessary for full & accurate comprehension of M's position & brings out the importance of the work as a plea for liberty in general & for uncensored printing in particular. But M's concept of freedom allows numerous limitations of individual & civil rights. The pamphlet has been frequently misinterpreted because of imperfect historical perspective. Critics have been in general preoccupied by its form. It remains a teachable essay, significant for the 20C.

(108) MILTON'S CONCEPTION OF ORIGINAL JUSTICE & OF ORIGINAL SIN by John F. Murray, S. J., 370p U. of N. M. diss. 1957, available on microfilm as pub. 22934, Ann Arbor: Univ. Microfilms, \$4.75:—Milton's theology of innocent & fallen human nature, particularly in PL, is systematically compared with traditional & reformation theology of original justice & original sin. M's thought, complex because eclectic, is further obscured by shifts in position & adaptations of theological abstractions to artistic needs. The classical attributes of the state of innocence—immortality, impassibility, infused knowledge, integrity, & the Divine Image—are variously present in M's Adam & Eve before the Fall. After it, these are sharply modified: human nature is permanently affected. The determination of the nature & degree of these changes makes PL's theme more intelligible. M's innocent Adam & Eve, though more prone to human frailty than orthodox theology permits, were probably not depicted as fallen to make their transgression credible. M's humanistic insistence on Right Reason & Free Will in man rather than on total depravity in his nature does not constitute abandonment of the traditional concept of original sin. M's faith in natural man is not necessarily Pelagian. It is rather a partial reversion to the traditional Augustinian & Thomistic positions.

(109) "A Time of Year for Milton's AD PATREM" by H. A. Barnett. MLN 73 (1958) 82-3:—Lines 38-40 refer to stellar positions which suggest a date of composition.

(110) "The Cestus: MS., Date & Authorship" a paper by Thomas B. Stroup (Kentucky):—Egerton MS 3507 in the British Museum contains a 3-act "mask" whose author relates the Florimel story in FQ with the theme of chastity in *Comus*. It was probably composed by Thomas Warton between 1781 & 1808.

(111) PL. Ethel Garland "Hell's Marching Music" MLQ 18 (1957) 295-302:—PL I. 549-65 & Plutarch's remarks on music show

strong similarities.

(112) "Giles Fletcher, the Elder, & Milton's A BRIEF HISTORY OF MOSCOVIA" by Lloyd E. Berry, U. of N.C. (a paper):—F's *Russe Common Wealth* had pervasive influence on M's conception of Russia; this influence & M's comments in his preface indicate composition of the work in the Horton period, 1623-8.

(113) PL. John Steadman "Milton & St. Basil: The Genesis of Sin & Death." MLN 73 (1958) 83-4:—St. B's "Sixth Homily on the Hexameron" may be a source for M's laying of Sin at Satan's door.

(114) "Wood's Life of Milton: Its Sources & Significance" by William Riley Parker. *Papers of the Bibliog. Soc. of Amer.* 52 (1958) 1-22:—(In a previous issue of SCN we noted Parker's discovery that the "Anonymous Life" of Milton was written by Cyriack Skinner—an identification based on discovery of a letter in Skinner's hand & comparison of it with the Life. Fuller details were provided in TLS 13 Sept. 1957, p. 547. R. W. Hunt replied with a caution against accepting the identification (TLS 11 Oct. 1957, p. 609), having compared the hands without reaching that conclusion. Maurice Kelley countered (Dec. 27, 1957, p. 787) by citing certain distinctive forms of letters that argue strongly for Parker's attribution. The relevant documents will soon be published so that readers may decide for themselves. Since no man knows more about the handwritings of Milton's amanuenses than Kelley, we are inclined to accept his judgment.)

In the present article Parker asserts that the discovery of Cyriack Skinner's authorship of the "Anonymous" Life makes untenable Benham's view that the Life was subsequent to Wood's account, not a source of it. Parker reprints Wood's Life, italicizing Wood's contributions independent of Skinner & Aubrey & indicating borrowings, concluding that "Wood is now almost wholly worthless as biographical source material . . . his perverting or careless paraphrasing of his own unspecified sources has often been positively misleading. Future biographers of Milton should cite him with caution on the very few occasions when it is necessary to cite him at all." In a century of footnotes, Parker decides that Wood invented Milton's incorporation at Oxford in order to squeeze him into the *Fasti*, notes Wood's error that Milton went to Geneva (misreading for Genoa), notes also that he has counted 124 errors, most of them matters of spelling or punctuation, in Helen Darbishire's ed. of Wood's Life. "There are about 57 errors in her transcription of the 'Anonymous Life,' some of them, e.g. 'jealous' for 'zealous,' more serious than those that mar her edition of Wood's biography." Parker gives reason for suspecting that Wood added material from Skinner after drafting the Life based on Aubrey & his own bibliographical data, some of which may have come from William Joiner, alias Lyde, who was a close friend of Milton according to Hearne.

(115) A Study of the Tension between Christian & Classical traditions in 17C Poetry by Harold R. Swardson Jr. (U. of Minn. diss. 1956). DA 17 (July 57) 1559. Ann Arbor: Univ. Microfilms pub. 20536, 191p, \$2.50:—Essays on Herrick, Herbert, Marvell, Milton examine the artistic consequences in their poetry resulting from the conflict between the Christian tradition & what it was suspicious of in the classical tradition; thus is exhibited the usefulness of a critical perspective in understanding a selected group of good poems. Part of the problem concerned with imagery is to assess the evocative value of certain kinds of Christian & classical reference, e.g. in such recurring contrasts as the crowns of bays & of thorns, the hill of the Muses & the Mount of Olives, etc.; the use of classical allusion to represent Christian ideas (Jove for Jehovah, etc.), or to shut out Christian ideas (the love poet's use of a classical atmosphere for a "moral holiday"). The issue is particularly interesting when there is a mixture of Christian & classical material or some attempt to balance or reconcile the traditions. Of larger significance is the problem of the Christian poet who tries to make a religious statement in classical literary modes. Here the tension may be generated by the Christian attitude toward literary artifice as unnecessary, untrue, unworthy of the true believer. A more fundamental incompatibility between literary form & religious matter may follow from the mystical, abstract nature of Christian truths which resist concrete embodiments in poetry. Milton's primary artistic problem in PL was resolution of this problem. This tension played a considerable part in poetry as a whole. The complexity and depth fostered by it in lyrics of love & religion is related to the dominant characteristics of the poetry of the period.

V: HISTORY, edited by JOHN C. RULE, Ohio State University.

We are happy to announce the appointment of Dr. John C. Rule as Associate Editor of SCN in charge of History. "Later Stuart

Studies," printed below, is the first of a series of review articles from his pen in which he surveys recent books & articles on 17C history. In this issue he treats David Ogg, England in the Reigns of James II & William III and the reprint of the same author's England in the Reign of Charles II. Rule also reviews Godfrey Davies, Essays on the Later Stuarts; Robert Walcott, English Politics in the Early 18C; & Stephen Baxter, The Development of the Treasury 1660-1702. Publication details for these books will be found below. (The reviews & abstracts following Rule's "Later Stuart Studies" are by JMP.)

(116) LATER STUART STUDIES, a review survey specially written for SCN by JOHN C. RULE, Ohio State University:—The works reviewed below may well constitute the beginning of a renaissance in Later Stuart Studies. For many years scholars have been attracted to the more exciting era of the Great Civil War; however, within the last 4 years at least a ½ dozen significant contributions have been made to the historiography of the period 1660-1714. Among the major contributors are David Ogg & Godfrey Davies, who have helped to codify the existing knowledge of Later Stuart political, social, & economic history; Robert Walcott, who has emphasized the complexity of the party groupings during the reigns of William & Anne; & Stephen Baxter, who has exhumed half-forgotten Treasury records in his effort to reconstruct the history of the Treasury & the Exchequer during the Restoration.

David Ogg's work is perhaps the most important. His *ENGLAND IN THE REIGNS OF JAMES II & WILLIAM III* (New York: Oxford Univ. Press 1955, 567p, \$8) complements his earlier study of *ENGLAND IN THE REIGN OF CHARLES II*, which has been reprinted in 1955 with an additional bibliography (N.Y.: Oxford University Press, 2 vols. \$13.45). Ogg's trilogy represents a major achievement: it compresses into about 1500 pages of sharp analysis & intelligible prose the political, economic, & social development of Restoration England.

The key to Ogg's volume on *James II & William III* is to be found in his statement that "from a community of divided & quarrelsome adolescents, England had developed into the maturity of a nation. A great king & a great man William III had died when his mission was fulfilled." Ogg's contention that England reached its maturity during the reign of William III is supported by impressive evidence. The era of Charles II's Secret Treaty of Dover & of French subsidies was replaced by a period of open opposition to France & of active English leadership in European politics. As a consequence, England rose in one generation from a third-rate, snivelling pensioner of Louis XIV to a first-rate power, whose troops thwarted French armies in Flanders & defeated a French armada off La Hogue. Ogg credits William III with having sparked this transformation. William's character "seemed like a grim edifice or institution, divided into separate, independent compartments, connected by a few corridors, and known to the world for its cold, forbidding ante-chamber . . . Throughout this carefully partitioned edifice, as in Bunyan's House of the Interpreter, the dust of passion was allayed and settled by the waters . . . of that Destiny wherein, as William conceived, the channels of men's lives were ordained by inexorable decrees." William's decree led England on to greatness.

In a no less memorable passage Ogg portrays the character of Charles II, who "was built on simple and straightforward lines rendered elusive and mystifying by the cynicism engendered of experience." According to Ogg Charles's "eminent gifts were best suited for a static world where . . . dignity was a virtue and change a vice." Charles's virtues are extolled and his vices are indulged; in fact, Ogg forgives Charles his part in the making of the Secret Treaty of Dover, pointing to the fact that Charles tricked Louis XIV which, "by general consent of historians, is regarded not a test of immorality, or low cunning, but of supreme intellectual ability." Ogg has evidently failed to notice those historians—Godfrey Davies and Clyde Grose for example (see the review below)—who have censured Charles severely for his "deals" with France. It seems strange that Ogg, whose views on English history are usually tempered by restraint, should present Charles in such a favorable light. In so doing Ogg ignores the fact that England's prestige abroad suffered greatly because of Charles's inept foreign policy; and that at home Charles's secret adherence to the Catholic church endangered the peace of his realm. Ogg's interpretation constitutes a serious weakness in his presentation of Restoration England.

There are as well certain other weaknesses in Ogg's volumes: his chapters in *James II and William III* on Scotland, Ireland, English population, & society are highly impressionistic & leave the reader more confused than enlightened; many of his conclusions are now outdated: for instance, it seems doubtful that "the Junto was England's first real cabinet" or "that England had

developed by William's time a real two-party system" (see the review of Walcott below). However, though these views tend to detract from the usefulness of Ogg's contribution, they do not obscure the fact that he has portrayed with sympathetic understanding one of the most controversial periods in English history. Indeed his volumes provide the 17C reader with most readable and best single guide to Restoration England.

Aside from David Ogg, few historians have done more to further the study of Stuart history than the late Godfrey Davies. Beginning in 1922 with the publication of his *Student's Guide to the Manuscripts Relating to English History in the 17C in the Bodleian Library*, & continuing with his *Bibliography of British History, Stuart Period, 1603-1714* (1928), his *The Early Stuarts 1603-1660* (1937), & his *The Restoration of Charles II 1658-1660* (1955), Davies has provided successive generations of 17C students with reliable guides to Stuart history and historiography. Now we may add to this list his last three studies which have been published under the general heading *ESSAYS ON THE LATER STUARTS* (San Marino: Huntington Library, 1958, 133p. \$4). The first study, "Charles II in 1660," characterizes Charles as "a saturnine, cynical, & sensual" monarch, who was willing to sell his kingdom to Louis XIV for the ease of the races at Newmarket or for the favor of Lady Castlemaine. Davies, quite unlike David Ogg, believes that Charles's various secret treaties with Louis XIV lost for England "the proud position in Europe Cromwell's genius had gained" for his homeland. But Charles sold England's heritage with such grace and charm that later historians have been blinded by his "captivating manners." Davies, however, refuses to be charmed; instead he follows the pattern set by Clyde L. Grose's "Charles the Second of England,"—*American Historical Review*, 48 (1938) 533-41—where Grose admitted that to portray Charles as a great and good king "must . . . [take] consummate literary skill and generous blindness to facts."

Aside from the essay on Charles, the most impressive part of the book is the "Bibliography of the Writings of Godfrey Davies," drawn up by Paul Hardacre. It records Davies' tremendous scholarly output, including 7 books, 7 edited works, 4 major bibliographical studies, 40 major articles, 22 edited articles, 5 statistical studies, & 22 corrections to the DNB. The articles range from "The Battle of Edgehill" to "Daniel Defoe's A Tour Thro' the Whole Island of Great Britain," & include a series of extremely valuable documents selected from the vast treasures of the Huntington Library.

Works like those written by Davies and Ogg tend to pose more questions than they solve. Happily some of the problems which they raise are now beginning to be answered.

Perhaps the most perceptive recent study is that of Robert Walcott on *ENGLISH POLITICS IN THE EARLY 18TH CENTURY* (Harvard University Press, 1956, 291p). Walcott has gathered impressive evidence to support his thesis that the label Whig & Tory did not denote a "two-party system in the usual sense." Walcott indicates that early 18C English politics was determined by family "connexions" rather than by a party system. Some six major family groupings governed England during reigns of William & Anne; these families were: Nottingham-Finches; the Hydes; the Marlborough-Godolphins; the Junto; the Townshend-Walpoles; and the Harleys.

The reign of Queen Anne began with the sudden rise to prominence of the duke of Marlborough & his kinsman Sidney Godolphin. The political history of the remainder of the reign is written in the struggle of the Marlboroughs to continue in ascendancy over Queen and council. In order to do so they allied themselves first with Nottingham & Hyde connexions, then with the Harleys, & finally with the Junto. Walcott's analysis of these shifting coalitions "namierizes" the political history of the early eighteenth century, that is, it applies to the period of William and Anne the methods made famous by Sir Lewis Namier's study of the structure of George III's political connexions. Along with Sir Lewis, Walcott believes that "the political life of the period could be fully described without ever using a party denomination." In fact as Walcott clearly states at the end of his monograph: "The more one studies the party structure under William & Anne, the less it resembles the two-party system described by Trevelyan in his Romanes Lecture & the more it seems to have in common with the structure of politics in the Age of Newcastle as explained by Namier." Walcott happily has banished forever from the pages of late 17C history the annoying spectre of the two-party system.

Another study closely allied to the work of Ogg & Walcott is Stephen Baxter's *THE DEVELOPMENT OF THE TREASURY 1660-1702* (Harvard Univ. Press 1956, 301p). The significance of Baxter's monograph is two-fold: first as a study of the growth of the Lord Treasurer's power vis à vis the King and his council;

and secondly, as a study in the development of a royal administrative office. Baxter has skillfully employed the extensive resources of the P.R.O. and the British Museum to piece together the complicated picture of late 17C bureaucracy. The reader, however, who is in search of more than a detailed administrative study will be disappointed. Seldom does Baxter rise above his sources long enough to have a glance at the treasury's role in the general administrative history of the Restoration or at the importance of the period 1660-1702 in the financial history of England. The reader may also wonder at Baxter's curious terminal date of 1702. After all the high point in the development of the Lord Treasurer's office occurred during the administrations of Sidney Godolphin (1702-08) and Robert Harley, Earl of Oxford (1710-14). With two or three more chapters Baxter could have extended his study to 1714 and increased its value considerably. Within its limits, however, *The Development of the Treasury* provides the 17C student with a detailed and reliable account of one of the Restoration's most important governmental offices.

(117) "The Impact of PURITANISM on EDUCATION" by John O. Crawford. (U. of Colorado dissertation; supervisor, Rufus D. S. Putney, 1956). DA 17 (Oct 57) 2259. Microfilm pub. 22597, Ann Arbor: Univ. Microfilms, 180p, \$2.35:—What began, perhaps, as an effort to change modes of worship became an attempt to reform the social order. The Puritan sects (1500-1600) sought similar goals by different methods. A few advocated education for gentlemen primarily in liberal arts; most believed in utilitarian education for all. There was agreement that everyone should be able to read Scriptures & that education should be subservient to Christian religion. In the mid-17C Puritan writers concurred that the Baconian experimental method should supplant Scholastic speculative method. Practical achievements in America & Britain are dealt with.

(118) *VISIBLE SAINTS: THE CONGREGATIONAL WAY 1640-1660* by Geoffrey F. Nuttall. Oxford: Basil Blackwell 1957 189p 25s:—This is a history of churches, the 'Congregational men' associated with them & the principles which distinguished them. Post-Reformation Congregationalism tended to be somewhat negative since it was on the defensive. And historians have inclined to stress what Congregationalism opposed rather than what it stood for. Nuttall, in a model of clear, succinct, well-documented scholarship emphasizes the positive aspects of the movement at a time when it was free & hopeful.

The controlling idea of the Congregationalists in the mid-17C was "Be ye holy: the principle of fitness." Church membership was limited to "visible saints," the few but fit who could manifest what God had done for them by professing their faith & confessing their experience of the grace of God wrought in them & by confirming all this by their upright conversation, sincerity, godliness, & holiness. Differences of judgment about externals & opinions were generally disregarded: repeatedly members were received into congregations "though they are not in judgment in all outward things." Faith in Christ & holiness of life were the essentials. To foster the capacity of each & all to bear witness as 'visible saints,' men & women freely entered into fellowship, voluntarily binding themselves to covenants which separated them from the mass of men, from so-called national churches, & from subscription to the notion of a universal church. The Bible (2 Cor. 6:17) said "come out from among them & be ye separate, & touch not the unclean thing," so these men separated. The Bible also bade them "let us join ourselves to the Lord" that is, "To give ourselves . . . with the knowledge & consent one of another." So these men joined in covenanted fellowships. And they did so freely, for compulsion in religion is forbidden in Matthew 7:12 & John 13:14.

Nuttall's volume has many other significances for students of the 17C: though Milton seems never to have covenanted with others in a congregation, the closeness of his religious views to those of the Congregationalists is remarkable & deserves further examination; it may be noted in passing that his friend Robert Overton was a Congregationalist. Other interesting aspects of Nuttall's book are his reminder that the 17C Protestant genuinely & fervently accepted the notion of Antichrist; the brilliant section on covenants (pp. 75ff); his repeated attention to the emphasis which Congregationalists placed on joy; & brief passages in which he relates their theories & practices to characteristics of the period: their emphasis on freedom is an example: "The rise of the common man was inevitably accompanied by concentration upon the smaller, more intimate affairs of life, & particularly upon the home, then the symbol of his freedom as an individual. In the sphere of personal relations . . . there was the rapid growth of the idea of privacy. . . . in painting it is the period of the Dutch interiors. At a time when painters are concerned . . . with . . . definition & delimitation . . . there is an equal concentration on

constitution-making. Against the claims of external authorities . . . whether in Church or state, the liberties of the little man, of the small society, are felt secure only when brought within the stated confines of a constitution. Freedom & vagueness did never agree."

(119) *The Role & Status of the Unregenerate in the MASSACHUSETTS BAY COLONY, 1629-1729* by W. O. Cross (Columbia diss. 1957). DA 17 (Oct 57) 2326. Ann Arbor: Univ. Microfilms pub. 23072, 505p, \$6.45:—The major issues; changes in the role & status of the unregenerate; sources; nature of Covenant theology. Anthropological concepts of early Massachusetts Puritanism— notions of man's fallen predicament, Natural Law & its implications. The discipline of the Colony & its effects on the unregenerate; problems of church entry; the protests of the unregenerate. The psychological effects of exclusion from church & state: evidence for a connection between neurotic disturbance & the soteriological disturbance involved in some cases of unregeneracy; relationships with the Salem witchcraft hysteria. Discussion of how far unregeneracy reflected inferior economic rank. Influence of the concept of the Calling, secularization of Puritan interests & motives; conflicts between pulpit & countinghouse. Changing concepts of usury; merchantilism; notions of social hierarchy, subsistence living, economic restoration of the lower orders; influence of land-granting & the contractual theory on social fluency & class. The influence on the unregenerate of sects which the oligarchy tried to exclude or repress.

(120) Wallace Notestein, *FOUR WORTHIES: JOHN CHAMBERLAIN, ANNE CLIFFORD, JOHN TAYLOR, OLIVER HEYWOOD*. Yale Univ. Press 1957 248p \$4:—These biographies by the Sterling Professor Emeritus of English History at Yale are thoroughly delightful, for they are written with charm & urbanity about rather fascinating people. They give almost the effect of a Chaucerian pilgrimage. Here is John Chamberlain, author of the first considerable body of letters in English literature & history that the modern reader can easily follow & thoroughly enjoy. He was bachelor gentleman news-gatherer, an early 17C Spectator with a touch of a Pepys in him. Notestein pleasantly reviews Chamberlain's accounts of James I, Bacon, Thomas Bodley, & Henry Wotton, court affairs, changes in the London scene, etc. Like Chamberlain, Lady Anne Clifford, who married the Earl of Dorset & later the Earl of Montgomery, reflected her period, but did so in journals & diaries. She stood up even to the king in defending her property rights; indeed, she spent £200 at law to ensure that one Murgatroyd who owed her the manorial due of one hen annually produced the bird. Tradition says that, when successful, she invited him to dinner & fed him with the fowl. A divine, almost certainly John Donne, declared that she knew well how to discourse of all things from predestination to slea-silk."

John Taylor, the Water-Poet, & Oliver Heywood, the Nonconformist preacher, are similarly treated as revealers of their times and commentators upon them.

There is nothing "new" to scholarship in these biographies: Chamberlain's letters are available in N. E. McLure's 2-vol. edition of them (Philadelphia 1939), & George Williamson's massive *Lady Anne Clifford* (Kendall 1922) is the chief source for information about her; & Heywood's notes about his life & work are available in 4 thick volumes of small print. Notestein has taken the cream from these huge works.

(121) *"The OTTOMAN ARCHIVES: A Source for European History"* by Bernard Lewis. Report on Current Research Spring 1956. Washington D. C.: Middle East Inst. 1956, pp. 17-25:—This enormous official archive is now easily used by scholars. It contains many Turkish documents on East-West relations, including 9 vols of English commercial relations 1675-1914 & some material in western languages.—G. L. Anderson.

(122) *THE DISCOVERIES OF JOHN LEDERER* with *UNPUBLISHED LETTERS BY & ABOUT LEDERER TO GOVERNOR JOHN WINTHROP, JR.* and an *ESSAY ON THE INDIANS OF LEDERER'S DISCOVERIES* by Douglas L. Rights & William P. Cumming. Ed. with Notes, William P. Cumming. Charlottesville, Va.: Univ. of Virginia Press in collaboration with the Wachovia Historical Society of Winston-Salem, N. C. 1958 160 p. \$5.00. Reviewed by GEORGE B. PARKS, *Queens College*:—Professor Cumming follows up his studies of the early geographical literature, especially maps, of Carolina with this edition and full explication of the brief travels of Johann Lederer in 1670. Starting from tidewater Virginia, the young German physician sought a westward passage through the mountains to the traditional inland sea which was an arm of the Pacific Ocean. He could find no way through the Blue Ridge north of (today's) Charlottesville, & he was later discouraged by the prospect across

the Shenandoah Valley, which he discovered, of mountains extending into the distance. He then worked from Richmond southwest in the Piedmont past the present Lynchburg, Greensboro, Charlotte & Rock Hill (South Carolina), only to be deterred from rounding the range by reports of hostile Spanish settlements. He was still hopeful of a passage however, believing that "the long looked-for discovery of the Indian Sea does nearly approach", & would be made from the new colony of Carolina. His patron therefore published in London a translation of his brief Latin report, & Lederer's map prolonged for decades the concept of the nearby Pacific passage. The doubts once cast on Lederer's veracity have been dispelled before (*William and Mary Quarterly*, ser. 2, v. 435-445 [1939]), but Cumming's full elucidation of the facts of travel disposes of them completely.

Lederer's book is not very interesting in itself, but it does suggest the amazing nonchalance of Europeans plunging into wilderness inhabited by unfriendly Indians. The indications of later fur-trading in Maryland, & of medical practice in Stratford in Connecticut as given in letters to Governor Winthrop, make up only slight material for the historian, but they cast a moment's valuable light on the life of the early colonist.

VI. ABSTRACTS OF ARTICLES & LEARNED PAPERS; REPORTS ON DISSERTATIONS.

Abstracts from *Modern Language Review* & *Modern Language Quarterly* are by CHRISTOPHER SPENCER, Duke; from *Studies in Philology* by WILLIAM B. HUNTER, Jr., Baylor; from *Notes & Queries* & *Modern Language Notes* by ROBERT M. PIERSON, U. of Maryland Library. We are deeply grateful to Dr. Pierson for his editing of periodical abstracts in recent issues of *SCN* (including those listed above for this issue); other duties have forced him to resign, but he will continue as a contributor. The other abstracts & reports below are by JMP.

(123) "Sir Francis BACON's Historical Imagination" paper by Thomas Wheeler, Tennessee:—In History of Henry VII, B used his imagination to assess the king's motives, connect events, & explain particular happenings.

(124) SIR THOMAS BROWNE: A STUDY IN THE MIDDLE WAY by Donald F. Rauber (U. of Oregon dissertation, 301p, supervised by Hoyt Trowbridge); abstracted in *Dissertation Abstracts* 18 (Ja 58) 236; available on microfilm as pub. 24946, Ann Arbor: Univ. Microfilms, \$3.90:—The religious philosophy of B, especially in the *Religio*, shows neither a scientist rebelling vs faith nor a predominantly imaginative believer in religion: he was a subtle & effective apologist for Christianity & Anglicanism. Neither sceptic nor fideist, he adopted scepticism as one element in a complex religious attitude. He balances discordant & contradictory elements to form a delicate, flexible, sophisticated whole. He set up elaborate balances to protect himself from mechanism & to insure the validity of his religious experience. He defended an attitude toward scientific study which Christians have accepted as legitimate from the Fathers to the present. His system of balances equates with the characteristic via media taught by Laud, Chillingworth, Taylor, Hooker & Donne. In the *Religio* B was in full agreement with Anglican apologies.

(125) BLACKMORE & DENNIS. Floyd C. Medford, Two Augustans & the Sacred Muse: The Theory of Divine Poetry in Sir Richard Blackmore & John Dennis. (U. of Texas diss. 384p, supervised by Ernest Campbell Mossner); abstracted in *DA* 17 (Nov 57) 2597; microfilm available as pub. 23050, Ann Arbor: Univ. Microfilms \$4.90: Blackmore & Dennis were the foremost apologists for an undercurrent quasi-romantic doctrine of divine poetry during the Augustan period. The traditional elements in the doctrine were: the divine origin of poetry, its innate kinship with religion, correlations between poetic & religious inspiration, & religious subject matter as a poetic theme. With this heritage B & D disturbed Augustan peace, for fine frenzy & religious enthusiasm did not blend well with bland wit & polished rhetoric. B was obsessed with socio-religious reform & the lofty ethical aim of poetry: Christianity was the truest religion & epic the highest poetic form in his view. The chief aim of Dennis as a critic was to urge the value of religious themes & methods, for they are best calculated to produce enthusiastic passion & sublimity of spirit. So a modern classicism equal to the ancients might rise. D's influence on his age was slight but he transmitted the heritage of Sacred Muse to later more congenial periods.

(126) "CHAPMAN & SHAKESPEARE" by J. W. Lever. *N&Q* 5 (1958) 99-100:—Possible debt of the prefatory verses of C's *Homer* to Sh's *Sonnet LV*.

(127) The Lyrical Achievement of ABRAHAM COWLEY by Lou B. Noll (U. of Colorado dissertation; supervisor Rufus Putney, 1956). *DA* 17 (Oct 57) 2270. (Ann Arbor: Univ. Microfilms

pub. 22624, 393p, \$5.05:—This evaluation excludes the plays, *David*, & some shorter pieces & concentrates on several groups to discuss the different masks through which the poet speaks in various aspects of his personality, the virtual reality (semblance of existence) that is projected in each group, & related matters such as the appearance of sincerity & structural relations among members of a group. New approaches to the "lyrical I-speaking works of Cowley" are suggested. The key to the *Anacreontiques* lies in *Elegie* upon Anacreon's criticism of ambition & the fundamental unreality of the *Anacreontic* world. The 11 lyrics are examined in this light for principles of selectivity & changes from the diction & development of the originals. C projects an idyllic, irresponsible, ultimately lonely vision. The Mistress uses the manner of metaphysical love poetry to satirize its own attitudes & devices. C is not to be condemned for the archness of the lover but to be commended for the integrating wit that revels in the absurdity of the manner while indicating its unfitness for honest love poetry. The body of C's occasional verse manifests no simple mask but falls in 3 subject divisions: personal loyalties, the state & its high personages, & literary or intellectual achievements. These poems are judged chiefly by their success in making the reader reexperience an occasion filtered through the poet's personality. Most of the successful ones are limited by some oblique device such as personification or a controlling intellectual conceit. In his personal odes C either writes inspirational poems of scantily successful synthetic frenzy or "bitter" poems of successful cynical verse. The essay usually projects the pastoral or beau monde visions that constitute the poles of thought in the essays. The lyrical personality here defends its prejudice for the retired country life in a cascade of definitions, analogies & qualifications.

(128) DEKKER. M. F. Martin "Stow's *Annals* & The Famous Historie of Sir Thomas Wyatt" *MLR* 53 (1958) 75-77:—Stow was a source for the *Historie*.

(129) DESCARTES. "Renaissance Roots of Cartesian Science," a paper by Jas. E. King, U. of N. C.:—Recent interpretations of science's origins—stress by Butterfield on impact of the law of impetus, by Burt on metaphysical foundations, by Randall on Paduan science—ignore the simpler explanation of relationships between scientific method & businessmen's techniques.

(130) DRYDEN's Imagery in his *Non-Dramatic Poetry* by Betty D. Evans (U. of Okla. diss. 1957, supervised by Profs. Raines & Pritchard). *DA* 17 (Aug 57) 1749. Ann Arbor: Univ. Microfilms pub. 21879, 374p, \$4.80:—The non-dramatic imagery shows that D believed that imagery must suit genre, level of style, subject matter, & tone of the poem. His theory culminated in definition of wit as "a propriety of thought & words; or . . . thoughts & words elegantly adapted to the subject." He broadened this theory to include all poetry. When he expanded his idea of propriety, he was forced to include various levels of style. He praised highest the sublime style of the heroic, the panegyric, & some satires. The legislative style, plain, natural, & yet majestic, was designed for instruction; the more free & familiar homely style for narrative verse, some satire, most prologues & epilogues. Actually a blend of the witty heroic idiom & the relaxed legislative style, this 3rd type allowed him freedom to move with propriety across the middle way to the dignified but not necessarily sublime, then to the satiric but not low comic.

Through his broadened theory of propriety he controlled imagery & suited it to the generic levels of style. The sources of his imagery functioned as an integral part of his effort to adapt thoughts & words to subject & tone. In translating classical poets he used paraphrase which permitted alteration of words, expansion of thought, introduction of his own appropriate figures of speech. His major image sources were daily life & learning which reflected upper middle class interests. He also fitted the type of figure to the genre: simile suited heroic poetry by raising the admiration; metaphor could lessen or magnify. He uses similes most in pieces elevated in tone; metaphors most in narrative verse & satire; personification most in panegyrics, least in satires. As his subjects became more informal, shifting from panegyric to satire & narrative, his images became more spontaneous & natural. By adapting the type of image & the source to the desired tone & genre, he established a harmony that increased the poetical merit of his verse; as these separate elements were fused, his verse grew in poetical excellence & emerged as an artistic whole.

(131) "DRYDEN's Imagination & 'Mr. Hobbes,'" paper by John M. Aden, Vanderbilt:—Hobbes revived on an epistemological basis distrust of poetry & expressed a negative view of poetic imagination. D, though affected, disagreed; he tended to promote the term imagination as against fancy; his conception of the faculty was poetic, not epistemological; he assimilated wit to imagination in

opposition to the Hobbian reverse tendency; & he had poetic faith.

(132) DRYDEN. Earl R. Wasserman "The Meaning of 'Poland' in *The Medal*." *MLN* 73 (1958) 166-8:—D's dig at Shaftesbury refers less to Sh's political aspirations than to his view that a monarch should be elective, as in Poland.

(133) *DONNE*: see items 95 to 102.

(134) The Literary Significance of JOHN EACHARD by James K. Dickinson (Stanford diss. 1957). DA 17 (Jul 57) 1545. Ann Arbor: Univ. Microfilms pub. 21568, 241p, \$3.15:—The significance of Eachard on church history & 17C style are well known, but not his full status as a writer. The author describes (1) important elements of E's works, especially in *FOUNDATIONS & OCCASIONS* and *OBSERVATIONS UPON AN ANSWER* & the controversy over his use of wit & satire; (2) the 2 dialogues vs Hobbes for their attack on his philosophy & their satiric techniques. (This involves tracing the controversy over the proper place of wit & raucous into the 18C.) (3) E's style & satiric methods. What E had to say about education & the condition of the Anglican clergy constituted valid commentary on vital problems. His dialogues' logical & critical qualities make them important contributions to the literature of philosophical criticism. E significantly contributed to the controversy over true & false wit. His wit & satirical range entitle him to attention.

(135) The VERSE EPIGRAM in England during the 16th & Early 17th Centuries by Arthur L. Langvardt. (U. of Colorado diss. 351p), supervised by Rufus Putney, abstracted in DA 17 (Nov 57) 2595. Microfilm pub. 22619 of Univ. Microfilms, Ann Arbor, \$4.50:—History of the genre from its beginnings with Thomas More to its maturity with Jonson; characteristics & imitations of this growth; relationship to formal verse satire; Jonson's epigrams illustrate the form's potentialities as poetry. The Neo-Latin secular epigram had 2 periods of popularity—(1) Greek-style epigrams of More & John Parkhurst in the tradition of Martial; (2) the sparkling Martialian epigrams of Thos. Campion in 1559 & 10 years later those of John Owen. The NL epigram was classical in inspiration; the English was less homogeneous because of a triple influence—the classical in Nicholas Grimald & George Tuberville, the native in John Heywood & Robt. Crowley, the continental French & Italian in Thomas Wyatt.

The epigram as generally thought of today took shape in the 1590's with the satirical poems of Sir John Harington, Sir John Davies, Edward Guilpin, Thos. Bastard, John Weever; they reflect the satiric temper of their times. At least 50 works, mostly mediocre, appeared 1596-1625.

Jonson brought to the epigram imaginative intellect, terse witty expression, a lofty concept of the form as art, a thorough understanding of its development. He created attractive, meaningful poetry with serious, deep, broad subject matter; he refined & enlarged epigrammatic techniques.

(136) The Devotional Works of JOSEPH HALL by Paul M. Bechtel (Northwestern U. diss. 280p; supervised by Vergil B. Heltzel), abstracted in DA 17 (Dec 57) 3000; microfilm available as pub. 23484 from Univ. Microfilms, Ann Arbor, \$3.60:—The background, content, literary qualities of H's devotional works. Meditations & Vows are miniature essays, original in structure, with the plain style & moral restraint of Senecan thought. The Great Mystery of Godliness shows H's growing mysticism. His Contemplations sum up his moral & theological values & show him as an advocate of Attic style. H consistently championed historic Christianity & preferred the middle way. In many respects his devotional works equal the best of his period.

(137) HERBERT: see items 103A, 103B, 103C above.

(138) *L'Évolution du Concept de l'HONNÊTETÉ de 1660 à 1789 (Transformations in the Concept of the HONNETE HOMME)* by Remy G. Saisselin (U. of Wisc. dissertation 1957; supervisor, Joseph E. Tucker). DA 17 (Oct 57) 2260. (Microfilm pub. 22412, Ann Arbor: Univ. Microfilms, 266p, \$3.45):—The French *honnête homme* or gentleman was the 17C model for humanity. *Honnêteté* was a complex of social & moral values, the "quintessence of all virtues" according to its propounder Méré; a philosophy of life with ramifications in literature & society involving reason, social graces, decorum in language & manners. Despite Paul Hazard's contrary view, *honnêteté* survived into the 18C, was broadened & enriched: Fontenelle, Marivaux, Montesquieu, Mmes de Lambert & du Deffand, had in common an attitude toward society, life & literature which was essentially that of the 17C. With the advent of the philosophes, the ideal was rejected but with exceptions. Voltaire defended it & tied it to bourgeois values. The Encyclopedist rejected it in the name of public virtue, sensibility, sincerity. By the time of the French Revolution, the gentleman ideal was replaced by the citizen of public virtue, sensibility, sincerity

because of the rise of the bourgeoisie & decline of the prestige of nobility.

(139) "MALHERBE & Góngora" by R. Winegarten. *MLR* 53 (1958) 17-25:—Similarities & differences.

(140) "Three Poems by Andrew MARVELL," paper by Joseph G. Bentley, *Florida State U.*:—"To his Coy Mistress," "Definition of Love," & "The Garden" show 3 separate but related moods. The first is a full-scale treatment of the *carpe diem* theme, with a syllogistic structure to enforce its argumentative nature; the 2nd shows the poet in a conventional mood of despair expressed through very unconventional figures; the 3rd grapples with the problem of satiety, with the solution a retreat from sensuality into philosophic calm. All illustrate M's expression of emotion in objective correlatives.

(141) "MARVELL's Grasshoppers" by Pierre Legouis. *N&Q* 5 (1958) 108-9:—The biblical allusions in "Upon Appleton House" are a play of fancy, not a systematic & symbolic exploitation of Old Testament material.

(142) "A Note on MARVELL'S Letters" by L. N. Wall. *N&Q* 5 (1958) 111:—Humphrey Duncliffe whom M thrice addressed as "Cosin" was his brother-in-law's brother-in-law & also the son of M's godfather.

(143) "Carlisle & MARVELL in Russia, Sweden, & Denmark, 1663-1664" by Caroline Robbins. *HINL* 3 (Jan 57) 8-17:—Reprints official letters of Ambassador Carlisle in M's handwriting, Moscow 1663-4.

(144) "Metaphors in Swift's *A Tale of a Tub* & MIDDLETON's *The Family of Love*" by Donald C. Baker. *N&Q* 5 (1958) 107-8:—The 'philosophy of clothes' & 'Aeolist myth' parallel M's play, IV. i, where bellows & wind provide material for metaphor.

(145) "Sights & Monsters & Gulliver's Voyage to Brobdingnag" Tulane Stud. in Engl 7 (1957) 29-32:—Influence of 17C popular shows of dwarfs, monsters, etc. on GT.

(146) MILTON: see items 104-115.

(147) "Martin OPITZ & John OWEN" by C. Grant Loomis. *MLQ* 18 (1957) 331-4:—Reproduces Opitz's adaptations into German of Owen's epigrams.

(148) PHILIPS. "The Carpe Diem Theme in the Poetry of Katherine Philips (The Matchless Orinda)," paper by Jas. E. Wellington, Miami:—*Memento mori* is the constant element in *carpe diem* poetry; it may urge behavior of any sort as a means of enriching man's life on earth before death shatters it—drinking, moderate pleasure, debauchery, marriage. Some poets urge not fleshly but spiritual life as compensation for the transience of flesh & fun. Philips' *précieuse* neo-Platonism led her to insist the only relationships based on spiritual affinity can survive time & death.

(149) "RICHELET's Dictionnaire (1679-1730) & the Letter N" by Spire Pitou. *MLR* 53 (1958) 85-7:—In the 1694 ed. the printer substituted "N" for names given by Richelet.

(150) "SAINT-AMANT & the 'New Astronomy'" by Beverly S. Ridgely. *MLR* 53 (1958) 26-37:—Unlike his French contemporaries, St-A occasionally refers to new astronomy but is much less influenced by it than 17C Englishmen.

(151) Platonic Elements in SPINOZA's Theory of Method by F. A. Hayes (Indiana U. diss. 337p; abstracted in DA 17 (Oct 57) 2288; Ann Arbor: Univ. Microfilms, pub 22687, \$1.35:—Sp's analysis is characteristically Platonic, his synthesis Platonic & Aristotelian. His empirical-synthesis retains 17C enthusiasm for experiment but develops an idea of metaphysically-grounded natural science whose optimism goes beyond the hopes of Platonists & Aristotelians.

(152) "Thorn-Drury's Notes on Thomas STANLEY" by G. M. Crump. *N&Q* 5 (1958) 101-3:—Notes in a copy of S's poems illumine the S canon, contemporary reputation, relations with John Davies.

(153) "The Poetry of William STRODE" by Harry Morris. Tulane Stud. Engl. 7 (1957) 17-28:—Analysis of S's poems shows that they merit attention; litotic imagery differentiates them & tends to make them superior to poems by his contemporaries.

(154) "Thomas TRAFERNE & the Doctrine of Original Sin" by Wm H. Marshall. *MLN* 73 (1958) 161-5:—T's rejection of the doctrine of total corruption does not mean a rejection of the doctrine of original sin: he believed, as his works indicate, that although the child is innocent, original sin causes him to recapitulate the fall & thus lose his innocence.

(155) "The Sources & Development of John WILKINS' Philosophical Languages" by Benjamin DeMott. *JEGP* 57 (Ja 58) 1-13:—Hartlib papers suggest that W's basic plan originated with writers whose interests in philosophical languages antedated his & Dalgarno's—namely Kinner & Comenius. The notion of a language of things was in significant measure a contagion from abroad.

(156) *Formal VERSE SATIRE* from LODGE to JONSON with Particular Reference to the Imitation of Classical Models, 326p. U. of Minn. diss by Ruth F. Stickney, supervised by Huntington Brown; abstracted in DA 17(Se57)2017; purchasable on microfilm as pub. 22477 from University Microfilms, Ann Arbor, \$4.20:—LODGE, HALL, DONNE, JONSON imitated classical satire especially in the suasive nature of the *persona*, the satirist's apology for his satire, dramatic suggestiveness, use of the occasional poem to teach & persuade the reader indirectly, & the various literary forms, e.g. dialogue, epistle, dramatic monologue & dramatic narrative. Lodge & Hall owe most to the Romans for themes & subject matter. In *A Fig for Momus* Lodge concentrated on themes & simplified structure borrowed from Juvenal but rejected the grand style, tragic tone, & coarse details for the relaxed, refined manner of Horace. In *Virgideum Hall* borrowed themes & content from Juvenal & often used the structural arrangement which Lodge preferred—stating the theme early & supporting it with examples or "proofs." Donne & Jonson are emulous imitators of Roman satire, naturalizing its recurring features: dramatic qualities, the occasional poem, the convincing *persona*, various literary forms. Jonson assimilated the classical method more than Donne & gave English satire a precision, discipline, closely knit structure. Through satiric contrast Jonson achieves a rigid rhetorical arrangement & strict unity which suggest that he had found a way to "overgo" his masters. The imitative satirists rely on the combined influence of Horace, Persius, Juvenal. In direct adaptations, the imitators avoid the crabbedness & obscurity of Persius, the tolerance, detachment, arch pleasantry, & genial humor of Horace, the amplification, grand style, & symphonic sweep of Juvenal. By altering & transforming borrowings, the English poets made an original contribution.

The author shows incidentally that when other English poets wrote satire largely independent of classical models, they adopted a few conventions from the imitative satirists, took up the current fashion of the "character," & reverted frequently to methods of medieval & Renaissance satire (personified abstractions, 7 Deadly Sins, generalized attacks on groups); discussed are Marston, Guilpin, Rowlands, Wither, Taylor, Braithwaite, R. C.'s *The Times' Whistle*.

***MR. PEPPYS OF SEETHING LANE: A NARRATIVE by Cecil Abernethy. New York: McGraw-Hill Book Co. 1957, 476 pp. \$6.95. Reviewed by RAY L. ARMSTRONG, Lehigh:—Samuel Pepys is an engaging subject for quasi-fictional treatment; at least two agreeable plays have successfully celebrated him. But a novelised account of the Diary decade is a suspicious venture. Professor Abernethy, says the dust-cover, "has taken this amazing diary & fashioned from it a revealing portrait of its famous author & a vivid chronicle of his times." Well, no. The revealing portrait & the vivid chronicle are in the Diary to start with. What Abernethy does is simplify & thus misrepresent, for Pepys is nothing if not unsimple, & he often introduces the atmosphere of a women's magazine story. Thus the Diary on the morning after L. Jemimah Montagu's wedding: "I first to see the bridegroom and bride, & found them both up, & he gone to dress himself. Both red in the face, & well enough pleased with their night's lodging," Abernethy: "Samuel tiptoed up to the wedding chamber & tapped on the door. Immediately he heard Jem's voice telling him to come. When he opened the door, he saw that Jem, still in her nightdress, was alone in the room. 'And has your husband deserted you so soon?' Samuel asked. Jemimah made a quick protest. 'He has gone to dress,' she said, & then she blushed & ran to Samuel & put her head into his shoulder." & so on.

Mr. Pepys of Seething Lane is easily & pleasantly written—though Pepys' own language describing the Fire as "a most horrid malicious bloody flame, not like the fine flame of an ordinary fire" should not be printed as if it were Abernethy's. It tells an interesting story far easier to follow than the Diary is. But if it sends readers on to the Diary to meet Pepys in his own habit, that will be best of all.

***MAGAZINE, OR ANIMADVERSIONS ON THE ENGLISH SPELLING (1703) by G. W. Introduction by David Abercrombie. Augustan Reprint Society Publication 70. Los Angeles: Clark Memorial Library, Univ. of California 1958 40p 60c (Subscription —6 reprints annually—costs \$6 a year):—What seems to be the unique copy of MAGAZINE, 1703, is housed in the Pitman Library in London. It is one of the few works written between 1650 & 1750 to advocate spelling reform. At considerable length. "G.W." points out "The Contradictions of the English Letters Warring themselves against themselves, and one with another, by Intrusions and Usurpations." More briefly he offers "Amendment"—replacement of digraphs by new symbols; e.g., for CH, SH, WH, NG, etc.; CHURCH becomes HURH & JUDGE becomes GUG.

Accordingly JOHN becomes GOHN, so that the probability arises that the author was John White, a Devon schoolmaster who published in 1701 THE COUNTRY-MAN'S CONDUCTOR IN READING & WRITING TRUE ENGLISH. Since he provides some texts in his new system of spelling, they are evidence of pronunciation, though he acknowledges the difficulty of expressing anything "by English Letters, without bodging, patching, or bungling balderdash or barbarous gallimofry of our Romantic Letters, obscurer than the Egyptian Hieroglyph." (Not the least merit of the work is this racy style.) Examples are hard to give here, for the author uses reversed or upside down letters as symbols; but a simple example is, "Dan mane paundz ov Léd" (Than many pounds of lead).

MISCELLANEOUS

(70) DRYDEN, WALTON, MILTON, MARLOWE, BUNYAN, HERBERT & DONNE are a few of the authors in *Writers & Their Work*, a series of pamphlets averaging about 46 pages each, published by the British Council & the National Book League by Longmans, Green. A year's subscription to the series (12 issues) costs \$3.50; single copies 35¢; obtainable from The British Council, 59 New Oxford St, London W.C.1 or The British Book Centre, 122 E 55 St, New York 22 or from the publisher or from most booksellers. The series ranges over the whole of English literature; about 90 authors have already been treated. Notices or reviews of all the issues which treat 17C writers will be published in these columns. The 6 listed above & Shakespeare are the only 17C authors represented so far, but John Press, Andrew Marvell, is about to appear. For WALTON, see item 67 in this issue. Each pamphlet contains a select bibliography.

CHRISTOPHER MARLOWE by Philip Henderson (*Writers & Their Work* No. 81: see the preceding paragraph), 1956 47p:—Henderson begins with one of those statements which scholarly readers hesitate to accept, "A good deal more is known about . . . Marlowe . . . than about any other dramatist of the Elizabethan Age." A quick biographical survey, 26 pages on the plays & poems, a brief concluding section, & a select bibliography make up the pamphlet. Attention is given to Marlowe's practice of improving on his best lines. The Jew of Malta as a savage satirical comedy in spirit (Marlowe was of the devil's party & knew it), & the "Renaissance-classic" unity of Marlowe's work.

JOHN BUNYAN by Henri A. Talon (*Writers & Their Work* No. 73—See item 70 above) 1956 40p:—Most of the pamphlets in this series are up-to-date popularizations, useful for the undergraduate & the general reader but not significant for scholars & specialists. This study by the greatest living authority on Bunyan is of great importance for scholars, for in it the author of *John Bunyan: The Man & His Works* (1948 in French, 1951 in English) writes from a different perspective, & in the light of the latest scholarship, modifies his views on *Grace Abounding & Pilgrim's Progress*.

A few extracts will show the quality of this study: "the resemblances often pointed out between *Grace Abounding* & other Puritan autobiographies by no means prove that Bunyan was mechanically conforming to the laws of a literary genre." "A reflection of Pascal's is applicable to Bunyan's self-portrait: 'a portrait comprises both absence & presence,' i.e. absence insofar as it goes beyond the individual & offers an image of human kind. "The *Pilgrim's Progress* is not wrapped up in the history of its time like a larva in its cocoon." "Bunyan offered an example of muscular Christianity." *Badman* deserves more readers "because social history is too rich a field to be turned into a private enclosure reserved for specialists only."

***THE FRANCIS BACON FOUNDATION, 261 E. Colorado St., Pasadena, Calif., was formed in 1938 by Mr & Mrs. Walter Conrad Arensberg to promote study in science, literature, religion, history, & philosophy especially in relation to Bacon's life, character, & influence. The founders had assembled an extensive collection of Bacon material which is now housed in the Library of the Foundation with a wide range of books from Dante to modern scholarship, with emphasis on the Renaissance and Bacon. The Foundation sponsors the Arensberg Lectures on Renaissance Thought at the University of Southern California by such scholars as Fulton Anderson of the University of Toronto and recently brought Douglas Bush for a conference on Renaissance English Literature at Claremont College.

The Foundation plans to publish in the future a complete catalogue of its Bacon holdings, checklists of its STC and Wing holdings, & possibly a concordance to the works of Bacon.

In 1955 the Foundation issued, more in the nature of a report than a publication, 50 photocopies of a typescript, SHORT TITLE CATALOGUE NUMBERS IN THE LIBRARY OF THE FRANCIS BACON FOUNDATION INCORPORATED. Detailed

collations. . . by the Staff. . . under. . . Elizabeth S. Wrigley, Director of Research. Most of these copies have been distributed to interested libraries. Recent acquisitions make the report incomplete; however, it may be useful for readers of SCN for use to give the STC numbers of the holdings listed in the report: 1108-9-10, 1114-5-6, 1118 (variant?), 1120, 1122-3-4-5-6-7-8-9, 1130-1, 1133-4-5-6, 1139-40, 1142, 1146-7-8-9; 1150-1, 1154-5-6-7-8-9; 1160-1, 1163-4-5-6-7, 1169, 1170-1-2-3, 1393, 2079, 2107, 4500, 4507, 4509, 4521, 4524, 5689, 5774, 5775 pt 2, 6056, 6788, 6980-1-2, 7750, 10426, 10701, 10796, 11099, 13327, 14580, 14591, 14602, 14752, 14754, 14771, 15234, 17509, 17947, 18074, 18189, 18966, 19434, 20118, 20637, 20654, 20695, 20767, 21361, 22177, 22549, 23084, 23338?, 23340. 23616, 24773, 25223, 25900; also 2 works not in STC: Wm Dade, *A New Almanacke*. . . 1625; & T(homas) w(ilcox), *A Short yet Sound Commentarie*. . . on. . . *Proverbs of Salamon*. . . 1624.

***THE NEW CENTURY HANDBOOK OF ENGLISH LITERATURE, ed. Clarence L. Barnhart & Wm D. Halsey. New York: Appleton-Century-Crofts 1956 1174p \$12.—The over 14,000 entries in this encyclopaedic dictionary range over the whole of English literature including Ireland & members of the British Commonwealth. They are intended as a reference tool for modern Americans & fulfill their purpose admirably. 4000 items result from a detailed analysis of standard college histories of English literature. Genres, titles, plots, authors, principle characters, relevant classical myths are all covered in a succinct, informative, readable manner. Spot checking for 17C items shows that the handbook may be recommended both for reference & casual browsing; for example, the entries under *GRACE ABOUNDING*, *QUARLES*, & *DAVENANT* provide the essentials in a thoroughly satisfactory way.

Inevitably the massive work of many compilers leaves something to be desired. Unfortunately a reviewer of such a tome runs the risk of misrepresenting its excellence; for he can hardly devote space to saying, "Bravo! this entry is splendid & that is admirable," when such remarks would be appropriate to thousands of items listed. So he is tempted to search for lacunae or errors & to give a false impression by mentioning them. Having made this warning, may I indulge in a few suggestions for future revisions? The definitions of "elegy" should include one which fits Milton's poem on the coming of spring. The omission of minor figures like Mildmay Fane & Samuel Gott is acceptable; but surely John & Edward Phillips merit inclusion? Under such entries as *DAVID* and *CLEOPATRA* it would be well to list or give cross references to treatments of them in literature. Inconsistencies in procedure should be eliminated: under *HERBERT*, *GEORGE*, the latest & best scholarship on him is listed, as is proper; but not so under *DONNE* or *MARVELL*. Under *HERRICK*, the best editions are noted, but not so under *VAUGHAN*. The entry for *GLANVILL* is too sparse. The attention given to authors' birth- & death-places & the names of the schools & colleges which they attended is not very meaningful for most American readers: the space would be better devoted to a fuller account of an author's works, their significance in the history of literature, & a listing of authorities where more information could be gleaned about them. In some cases, the information given neglects what is significant & seems haphazard. Under *BURTON* the impression is given that he was merely a student at Christ Church, whereas he was attached to it throughout most of his life. It is true that he became Rector of Seagrave (not "Segrave"), but he also held pastoral office in Oxford and in, any case, that he probably assigned the duties of both these offices to assistants. His *ANATOMY* receives proper attention, but rather than the inadequate data about his education & offices, space could better have been given to mention of his *PHILOSOPHASTER* & his influence upon later writers such as Sterne. It is also misleading to assert that Walton retired at the beginning of the Civil Wars, for he retired then only from shopkeeping; as late as 1662 he was acting as Bishop Morley's personal steward. The bald statement that *NEW ATLANTIS* was written before 1617 may also be misleading; admittedly Bacon refers to it before that date, but it remained incomplete at his death & there is some reason to believe that he wrote or rewrote most of what exists of it in the 1620's.

The conclusion is inevitable: many of the entries were compiled by hacks rather than true specialists; & in such cases the compilers, though basing their summaries on good authorities, failed to realize what was truly significant.

Such strictures may be made against almost every reference work. They should not hide the fact that this is an extremely useful volume, that the facts given in it have been carefully checked, & that the compendium is at least as needful to the scholar as its rivals from other publishers. The volume has a permanent place on our editorial desk.

***THE *GOVERNAUNCE OF KYNGES AND PRYNCES*. A Translation in Verse by John Lydgate and an Anonymous Poet. Facsimile Reproduction with Introduction by DeWitt T. Starnes. Gainesville, Florida: Scholars' Facsimiles and Reprints, 1957. Reviewed by RUTH MOHL, Brooklyn College

John Lydgate seldom receives much attention these days, and it is interesting, therefore, to have this facsimile reproduction of his verse translation, from the Latin, of the *Secretum Secretorum*, completed by an anonymous poet and published by Richard Pynson, "Printer unto the Kynges noble grace," in 1511. It has long been known that this Benedictine monk, the most voluminous writer of the fourteenth and early fifteenth centuries, who sought to eschew idleness by endless translating and compiling, was one of those who translated the much-translated medieval version of Aristotle's purported letters to Alexander in the *Secretum*, but the existence and identity of a copy of the 1511 edition by Pynson in the Huntington Library was unrecognized until Professor Starnes' researches there brought it to his attention. The Huntington Library copy seems to be one of two extant, the other, incomplete, being in the library of the Duke of Devonshire. The only identification of the translators appears half way through the text (p. 42 of the Facsimile): "Here dyed this translaturer † noble poete John Lydgate † the folower gan this prologe on this wyse." In 1903 a German scholar, Theodor Prosiel, wrote about the copy in the library of the Duke of Devonshire, and later H.N. McCracken, in his edition of Lydgate's *Minor Poems*, mentioned the work of Prosiel. The identification of the Huntington Library copy, however, supplies another and a complete text, and it is now available to scholars in facsimile.

There is much in the work of Lydgate that is interesting and worthy of study. Though he rode rough-shod over the rules of prosody, admitting that he "toke none hede nouthor of shorte nor longe," and had small skill in the felicities of poetic expression, he reflects much of the thinking of his time and is thus a kind of mirror of fourteenth and fifteenth century life. Translating meant adapting, and there is much of contemporary England in Lydgate's translations. The stanzas on the four seasons, the last part of the *Secretum* translated by Lydgate, for example, are full of the charm of the English countryside: the mating and singing of birds in spring, the running of young rabbits, and the early rising of young folk; the strawberries, cherries, beans, peas, beets, purslane, lettuce, and flowers in the gardens in summer; the stuffing of the granaries, the falling of leaves, the intemperate weather and coming of sickness in autumn; the short days and wondrous long nights, when men and beasts take to shelter in winter—all reflecting the four ages of man—are delightful. And the original prologue of Lydgate's follower (probably not Benedict Burgh, according to Max Foerster) is interesting and humorous in the way in which he laments his inability to carry on the translation, while somewhat proudly revealing his knowledge of Tully, Petrarch, Ptolemy, Scylla and Charybdis, hoping, unlike Lydgate, "in meetrys the feet to make equall" and for nine stanzas neatly weaving a refrain into Lydgate's rhyme royal: "Sythe I am nat aqueynted with the musys nyne." The fact that Pynson, at the request of Henry VIII's Chamberlain, should have seen fit to reprint the *Gouvernaunce* shows how the medieval decorum of kings was still of importance as monarchy increased in power.

Professor Starnes' introduction presents the significant details of that decorum, as set forth by Lydgate and his unknown follower, including a "rough analogue" to Portia's speech on the quality of mercy in kings. Most of the theories about kingship became medieval commonplaces, but are no less interesting on that account. Professor Starnes finds it impossible to determine at present the manuscript from which the Pynson edition derives, but he gives a careful check of the differences between this edition and that of Robert Steele, edited for the Early English Text Society in 1894. He mentions some careless errors in Pynson's printing in Cijj, which are difficult to find. His addition to the history of the *Secretum Secretorum* and of Lydgate scholarship should prove valuable to many medieval scholars; and since the facsimile shows how a sixteenth-century editor tried to modernize vocabulary and idiom, it will also be of interest to students of the English language.

NEO-LATIN NEWS

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Damon, *Ohio State*, James R. Naiden, *Lakeside School*, Seattle; Richard J. Schoeck, *Notre Dame*, & J. Max Patrick, *New York University*.

(102) **STUDIES IN RENAISSANCE THOUGHT AND LETTERS.** By Paul Oskar Kristeller (Rome, 1956: Edizioni di Storia e Letteratura, no. 54). xvi & 680 pp.—No other volume in recent years, it must be at once declared, is so permanent a contribution to the study of Renaissance thought, & Prof. Kristeller has richly shown that "the history of thought in the broader sense is merely an auxiliary discipline of philosophy and constitutes a domain which the student of philosophy must share with the student of literature, of the arts, of religion, and of science." And his magisterial scholarship displays to what extent this ideal of the scope & depth of the history of thought requires, for controlled & illuminating study of the documents of the Renaissance period, mastery not only of the several disciplines named above but also of the several languages of the Renaissance & its scholarship: thus, appropriately, the bilingual character of the essays in this volume (15 are in English, 9 in Italian), & the presence of *De traditione operum Marsilii Ficini* (from the philological introduction to his edition of Ficino) in what the author too modestly refers to as his 'Kuechenlatein.' There are nearly 100 pages of bibliography & indices (Index of manuscripts and incunabula, initia, index of names), which are very full & accurate, thus admirably opening the resources of the individual studies to the scholar. The publishers are to be praised for their splendid job of printing, with so few errata, so difficult a text.

There are 3 introductory essays in the first section (2 reprinted from the *JHI*, & one an unpublished lecture), on the development of philosophical thought in the Renaissance & the relationship of humanism to that development. The second section of more than 200 pages is comprised of 9 papers devoted to Marsilio Ficino and his Circle, that *Lieblichsforschungsgebiet* to which Kristeller has contributed so richly. The third section entitled 'Problems and Aspects of the Renaissance' contains 10 papers on diverse considerations: libraries, Augustine, music & learning, & so forth. The final section consists of 3 essays on the transition from Middle Ages to Renaissance: on the language of Italian Prose, on the School of Salerno, & on Humanism & Scholasticism in the Italian Renaissance. No single scholar, it is obvious, could review the several papers in each *Fachstudium* with competence.

Admittedly, this is not a unified book but rather a collection of shorter pieces, "diverse in content, in character, and even in language," which grew out of lectures or served as introductions to unpublished texts & documents. But there is clearly an implicit unity which derives from the abiding concern of the author with the central subject of the intellectual & cultural history of the Italian Renaissance. One of the fruitful products of this collection of essays is the thesis (implicit in individual essays but expressed in the Preface) that "the present division of scholarly disciplines dealing with the Renaissance, namely, the history of philosophy, of science, of classical philology, of literature, tends to omit many topics and to conceal many relations which were a natural part of Renaissance thought and which can be rediscovered only if we are willing to cut across our own convenient patterns." Anyone who has been concerned by the almost total neglect of the fifteenth century in English departments in this country, or who has worked with Dante or Ficino, Erasmus or More, has shared this feeling & will applaud both Kristeller's willingness to cut across convenient patterns & the success of that effort.

At the risk of seeming churlish in the presence of so rich a gift of scholarship, or of becoming a splitter or bibliographical hairs, one may perhaps suggest additions to or modifications of the general approach & treatment of Kristeller. Only because the scholarship is characteristically so full, one is struck by the absence of certain bibliographical studies, and of some recent studies (e.g., those of Jean Verpeaux, Pierre Courcelle, & Etienne Delaruelle) of Byzantine influence on Italian & Western humanism—now, happily, one may add Kenneth M. Setton's splendid survey, 'The Byzantine Background to the Italian Renaissance,' *PROC. OF AMERICAN PHIL. SOC.*, 100.1 (1956), 1-76. And many would question the concept that lies behind such a statement about the study of literature as, "... wherever there is an element of thought in addition to mere imagery and formal beauty, the student of philosophy has a right to isolate it. . ."—it is of course the notion that thought is something compounded to, in addition to (not residing in the work of art)—as well as the disturbing adjective *mere*—which would disquiet the literary critic & historian, both for its intrinsic importance as a statement & even more for the implication that it is an underlying principle of approach to individual works studied. Finally, a more difficult point to formulate: though the main subject of Prof. Kristeller's studies is the

intellectual & cultural history of the Italian Renaissance, the title does not include the word Italian & this may lead to some misapprehensions on the part of a student. For (*Ktēma Te es aiei*) especially in the opening section there is a wider horizon than the Renaissance in Italy, & especially in the final section there is a far broader sweep of time than that of the trecento & quattrocento. No one knows better than Prof. Kristeller that the late Middle Ages were both universal & regional—clearly France was (as he writes) the center of medieval civilization—yet England was also a great contributor, and one finds no indication of the enormous part played by English thought & letters in the Carolingian period (Bede, Boniface & Alcuin are nowhere mentioned in any of the sketches or surveys in individual papers), little appreciation of such Englishmen as John of Salisbury, Roger Bacon (though rather more of Duns Scotus & Grosseteste) during the middle period, & scant treatment of men of letters like Thomas More at the end of the period. Especially of More is it true to say that his importance is far greater than one may adduce from the MS. evidence. Where there is a large number of extant manuscripts one can of course accept this number as "a direct testimony of their continual and widespread influence" (p. 358), but the history of thought & letters has more than one example to offer of the danger of arguing from negative evidence.

Yet these points must be seen first as a very minor addition to a magisterial control of scholarship, & secondly as at best a guarded caution against both too rigorously limiting a concept of the language of philosophy & an absolute logic of manuscript study. For no Renaissance scholar today works with higher standards of scholarship than Prof. Kristeller; & his faithful basic research with the sources of Renaissance thought has corrected many facile generalizations, & illuminated many special problems hardly to be solved otherwise (as with the superb definition of "humanism"). Besides, he has put every scholar who works in Renaissance thought & letters very deeply in his debt. This reviewer especially has learned much from working with these studies. (RJS)

(1) "A Checklist of Vatican Manuscript Codices Available for Consultation at the Knights of Columbus Vatican Film Library: Part IV," *Manuscripta* 2 (Feb 58) 41-9.—This completes the listing of codices Barberiniani latini. In subsequent issues will be listed, first, the codices Palatini and Urbinate latini, then smaller collection until "the Latin materials have been exhausted." (LVR)

(2) MILTON. J. Milton French "An Unpublished Reply (1659) to Milton's Defense," *MP* 55 (Feb 58) 164-9.—Summary of a "dull and weak" reply to the first Defense written by an unidentifiable royalist who called himself "Ambrosio Ariovistus." (PD)

(3) W. Leonard Grant "A Classical Theme in Neo-Latin Poetry," *Latomus* 16 (Oct-Dec 57) 690-706.—The return of a golden age is a popular theme in Neo-Latin poetry, occurring "times without number in panegyrics, genethliaca, epithalamia, dirges, eclogues, and occasional poems." Among the poets who employed the theme from the time of Francesco Filelfo of Tolentino (1398-1481) to that of Niccolò Partenio Giannettasio of Naples (1648-1715) are Landino, Boiardo, Mantuanus, and Marcantonio Flaminio along with some forty others. (PWB)

(4) PASTORAL. W. Leonard Grant "Later Neo-Latin Pastoral: II," *SP* 54 (Oct 57) 481-97.—This essay is the fifth to appear in Prof. Grant's series of Neo-Latin pastoral poetry. Discussed first are the literary-derivative eclogues of three Germans: Euricius Cordus, Eobananus Hessus, Petrus Lotichus Secundus; & three poets of the Low Countries: Erasmus, Joannes Secundus, & Nicholas Grudius. The second part of the essay comments upon several eclogues that are also imitative, but at the same time exhibit new content & treatment. The Italian Publio Fausto Andrelini & the Germans Joachim Camerarius & Johannes Fabricius wrote bucolic poems which, though derivative, contain entirely new themes & motifs. (LVR)

(5) RENAISSANCE CONFERENCE OF NORTHERN CALIFORNIA. At the spring meeting (University of San Francisco, April 26), all four papers reflected research in Neo-Latin writings. Desmond Fitzgerald "Pietro Pomponazzi's 'On the Immortality of the Soul,'" argues that in this treatise P considered the question of immortality a neutral (logically insoluble) problem philosophically & that his main contribution was to free Aristotle's *De Anima* from the interpretations imposed upon it by Thomistic and Averroistic commentators. Linda Van Norden "The White of the Black," offers evidence from Latin alchemical treatises & Renaissance emblem-books of the central position occupied by alchemy in the thought and imagery of the Renaissance, particularly in that of certain poets. W. Wesley Trimpi "Style and Subject in the Epistolary Tradition," notes the contributions of such writers as Vives & Lipsius, among others, to extension of the range of subject matter



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that could be treated with decorum in the plain (*tenuis*) style by writers of both prose and verse. Ante Kadić "St. Francis Xavier and Marko Marulić," demonstrates the influence on St. Francis of this Croatian Neo-Latinist's widely known anthology, *De institutione bene beateque vivendi*, a work which went through numerous Latin editions and vernacular translations in the 16th C. In the discussion period following his paper, Dr. Kadić called attention to the close contact with Italian humanism, coupled with inspiration from national folk-poetry & political problems, resulted in original Neo-Latin prose and vernacular prose and poetry of a high order. (LVR)

(6) Leonard Foster and A. A. Parker "Quirinus Kuhlmann and St. John of the Cross," *BulHisStud* 35 (Jan 58) 1-23:—That part of K's 62nd Kuhlmsalm which is a translation of passages from the poetry of St. John of the Cross is probably not a direct translation from the Spanish, of which K was undoubtedly ignorant, but from the Latin version of St. John's works published in 1639 and made by the Polish Carmelite Fr. Andreas a Jesu. (PWB)

(7) DESCARTES. Leonora Cohen Rosenfield "Peripatetic Adversaries of Cartesianism in 17th Century France," *Rev of Religion* 22 (Nov 57) 14-40.—Historians of ideas could profit from close study of the writings of DesCartes' now-forgotten opponents, the Peripatetics of 17th C France ("Peripateticism was the Aristotelianism of its day, the post-Renaissance version of the Scholastic interpretation of Aristotle"). There were 20 chief figures in this peculiarly eclectic school of opponents of DesCartes, ranging from Thomistic Aristotelians through strange mixtures of Picinist-Aristotelians to Cartesian-Aristotelians (for some of the peripatetics were themselves "contaminated" by Cartesian ideas). This "hybrid Aristotelianism" deserves to be re-examined because (1) it comes as part of the first duel between religion & science, (2) an understanding of the points of opposition to Cartesianism helps the scholar to grasp DesCartes' explicit meaning more clearly, & (3) the conflict is an important background to the intellectual struggles of the 18th C Encyclopedists. Appended to the article is an annotated bibliography of the 20 chief Peripatetics, all but 4 of whom wrote at least part of their work in Latin. (LVR)

(8) POLIZIANO AND CHAPMAN. S. K. Heninger, Jr. "Chapman's Plagiarism of Poliziano's Rusticus," *MLN* 73 (Jan 58) 6-8.—In *Eugenia*, an elegy on the death of Lord Russell, the Elizabethan poet George Chapman borrowed heavily from P's Rusticus. The catalogue of storm-tokens offered by Chapman in his poem is merely a translation, occasionally a mistranslation, with some padding out, of 58 lines of P's famous work. (LVR)

(9) L. Erlaut "Erasmus, Traducteur de Galien," *BiblHumRen* 20 (58) 36-43:—Erasmus, disgusted with the Latin edition of Galen's works which appeared in 1490 and with the Greek *editio princeps* (Venice 1525) found an occasion in 1526, in return for the treatment of his arthritis by the physician Johannes Antoninus, to translate some minor works of Galen into Latin, working from the Venetian *editio princeps*: I *Paraphrasis in Menodoti Exhortationem ad Liberalium Artium Studia*; II. *Galen de Optimo Docendi Genere*; & III. *Quod Optimus Medicus Idem Sit et Philosophus*. A page and a half preface contains a charming compliment to his physician and to the practice of medicine. (PWB)

(10) VERGERIUS. D.J.A. Ross "A Corvinus Manuscript Recovered," *Scriptorium* 11:1 (57) 104-08.—MS Vaticanus Latinus 5268 is identified as Bartolommeo Facio's revision of P. P. Vergerius' translation of Arrian's Expedition of Alexander. V had made a simple Latin version for the benefit of the Emperor Sigismund; Facio later "improved its Latinity." This MS formerly belonged to the great Renaissance library of Matthias Corvinus, King of Hungary, which was dispersed gradually after the monarch's death. The article describes in some detail the contents & decoration of this interesting MS. (LVR)

(11) CAMPANELLA. Bernardino M. Bonansea, O.F.M. "Knowledge of the Extramental World in the System of Tommaso Campanella," *FranciscanStud* 17 (57) 188-212.—Renewed interest in the *Metaphysica* of Campanella (1568-1639) leads the author to a re-examination of this philosopher's doctrine of knowledge of the extramental world. C, "one of the most representative thinkers of the Italian Renaissance," formed an eclectic system which reflects

nearly all the cultural trends of his age. After a brief explanation of the nature of C's conception of philosophy, his theory *cognoscere est esse* is analyzed, with the conclusion that it is not merely an anticipation of later idealism & a defiance of medieval scholasticism. His philosophy, especially his theory of knowledge is rather a combination of ideas from St. Augustine, St. Thomas Aquinas, and Telesio. According to C's theory, "to know is the *esse* in the intimate structure of self-revealing being, whereas it becomes the *esse* in the possession of external reality. This is the meaning of *cognoscere est esse*." (LVR)

(12) Gianluigi Barni "Notizi del Giurista e Humanista Andrea Alciato Il Manoscritti non Glossati Delle Pandette," *BiblHumRen* 20 (58) 60-74:—The 18th C crisis in jurisprudence evidenced by such a work as the *Dei defetti della giurisprudenza* of L. A. Muratori (Venice 1742) might have looked to Renaissance attempts to deal with the problems of jurisprudence, especially to a 15th C MS labeled "scribunt nostri doctores moderni lecturas novas, in quibus non glossant glossas, sed glossas glossarum." This Alciato appears to have used in his *Disputationes* (1519), in which he considers problems related to Greek terms in jurisprudence. (PWB)

(13) Edward Surtz, S. J. "Richard Pace's Sketch of Thomas More," *JEGP* 57 (Jan 58) 36-50.—A brief sketch of M's character is given by his friend Richard Pace (1482?-1536) in *De Fructu Qui ex Doctrina Percipitur Liber* (Basle: J. Froben, 1517). This passage reinforces the account of M that Erasmus wrote to Ulrich von Hutten in 1519 (Epist. 999, Allen ed.) Since it comes from the time when More was composing *Utopia* & stresses M's "merriment" as well as his Democritean attitude of laughter (better, ridicule) in dealing with serious human problems, the sketch points up the need "for a study of the literary 'tone' of the *Utopia*. Such a study "would help to determine More's complex underlying attitude: toward the world portrayed in *Utopia* and toward radical an universal reform in Europe." (LVR)

(14) VEGIUS. Blandford, D. Wm. "The Thirteenth Aeneid" *Classical Outlook* 35 (Mar 58) 64-5.—Maphaeus Vegius (1407-58), like others before & after him, supposed that Donatus' reference to the Aeneid as imperfectam meant "incomplete" rather than "not sufficiently polished." To supply the deficiency, he wrote a supplement or Thirteenth Book, which was enthusiastically received upon its publication in 1471. It was frequently reprinted & widely translated; its importance for the scholar is that it is a good example of what the early Renaissance would have considered suitable imitation of Virgil. (LVR)

(15) F. Secret "Guillaume Postel et les courants prophetiques de la Renaissance" *StudFran* 3 (Sept-Dec 57) 375-95:—Of all Postel's titles that of "Restitutus" best characterizes his concept of his own role in 16th C France—that of the restorer of letters, science, art, and religion. In assuming this character, P's purpose is to serve the cause of the "courants prophetiques"—that is the creation of a personal renaissance which would pave the way for that universal peace to be achieved by the French royal house and the papacy. To that end he writes and publishes 5 tracts, 3 of them in Latin. (Latin texts given in appendix). (PWB)

(16) ERASMUS. Robert P. Adams "Erasmus' Ideas of His Role as a Social Critic ca. 1480-1500" *RenNews* 11: (Spr 58) 11-16.—Erasmus' real interest & participation in the new humanist social criticism does not antedate his years in England. As a younger man, E espoused no coherent principles of reform. After working with Thomas More on the translations from Lucian, especially the satiric passages on conquerors & military glory, E began to show more concern for social & political reform, for decrying war & praising peace. As Prof. Adams infers from the appearance of social criticism as a major interest in E's work after his sojourn in England, the chief influence causing this change was probably John Colet, leader of the English humanist and reform movement. (LVR)

(17) COPERNICUS. Edward Rosen "Maurilio's Attitude toward Copernicus," *ProcAmPhilosSoc* 101 (Apr 57) 177-94.—Certain modern commentators, beginning with Augustus De Morgan in 1855, have fallen into inaccurate estimates of the attitude expressed toward C in the *De Sphaera Liber Unus* (Venice, 1575) of his fierce antagonist, the mathematician Francesco Maurolico (1494-1575). De Morgan could not reconcile the expressions "toleratur" & "flagello . . . dignus" in one of M's comments upon C; therefore, he conjectured that the "whip" referred to actually meant a "string" with which C might keep his toy (the earth) spinning like a top. Errors of other scholars are also described, but De Morgan's has spread most widely & has influenced certain later biographers of C, who have perpetuated this false "depiction of the two scientists as playmates." (LVR)

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